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ABSTRACT

This book describes a number of principles, strategies, and techniques which may help community educators become more effective in providing education to blacks and other minorities. Emphasis is placed on communication materials and methods that were found to be most effective in the development and implementation of the Neighborhood Youth Consumer Education Project (NYCEP). Specific topics addressed include human relations, presentation, planning, management, production, community outreach, needs assessment, evaluation, and creative thinking. Each of these topics is broken down into components that must be considered by the community educator in order to be effective in his/her role. Appendices include a community project evaluation plan, a glossary of terms, a suggested reading list, and a cross reference index. (Author/EB)

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THE COMMUNITY EDUCATOR'S HANDBOOK

PRODUCED BY

THE NATIONAL URBAN LEAGUE, INC.

500 East 62nd Street
New York, New York 10021

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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JANUARY, 1979

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PREFACE

The National Urban League and the Food and Drug Administration have been engaged in a two-year research and demonstration effort aimed at providing vitally needed preventive health care information to low-income and minority communities. Two major elements of this project are the use of highly-visual, low-literacy, culturally specific instructional materials and the employment of young people to design and disseminate these materials.

The project has reached well over 10,000 people in nine cities, directly through a variety of community outreach strategies including the use of videotapes, live skits and personal contacts.

The request for appearances and materials have come from a wide range of professional and community organizations such as "The Door," a shelter for runaway youths in New York City; Akron's Summit County Children's Home–Akron Unit; Seattle Opportunities Industrialization Center; The National Resources Commission on Youth; The National Health Council, Inc.; The American Medical Women's Association and the Cleveland School System.

In addition, it is estimated that some three million people have been reached indirectly through posters, newsletter articles, radio and television. The brochures and the posters prepared by the young people have been so well received, that requests for three million copies have been received. In addition, six school systems have incorporated the project's instructional materials into their curriculums.

The primary purpose of research and demonstration is the development and testing of better products, processes or services. However, this entire effort is wasted unless a way can be found to share the findings of that effort with those people who can make use of it.

The primary purpose of this book is to share the principles, strategies and techniques which proved effective in implementing the Neighborhood Youth Consumer Education Project, in conjunction with the Food and Drug Administration's Consumer Affairs Officers.

However, we believe that the concepts contained in this book have universal application and recommend it to all community educators.

Vernon E. Jordan Jr.
President
National Urban League, Inc.

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Kujaatele Kweli
Director
Youth Development Division
National Urban League, Inc.

A PLEA FOR HUMANITY

"If I were tall enough to
touch the poles;
and hold the ocean, and
then expand.
First, I'd have to be
measured by my soul;
for the mind is the standard
of the man."

Dr. Martin Luther King, Jr.
Community Educator

INTRODUCTION

MAN CANNOT WALK ON WATER.

INTRODUCTION

"A wise man learns from others' mistakes, a fool has to make his own."

Anonymous

The definition of a community educator whether his field is preventive health, crime prevention, or voter education, is elusive. We can describe what he does, but what he is, is more difficult. He is, at the least, a psychologist, a human relations specialist, an actor, a planner, a manager, a producer, a teacher, a researcher, an evaluator, a creative thinker and a politician. Describing how to do what he does may be impossible. In fact, our first idea for the title of this book was "How To Walk On Water."

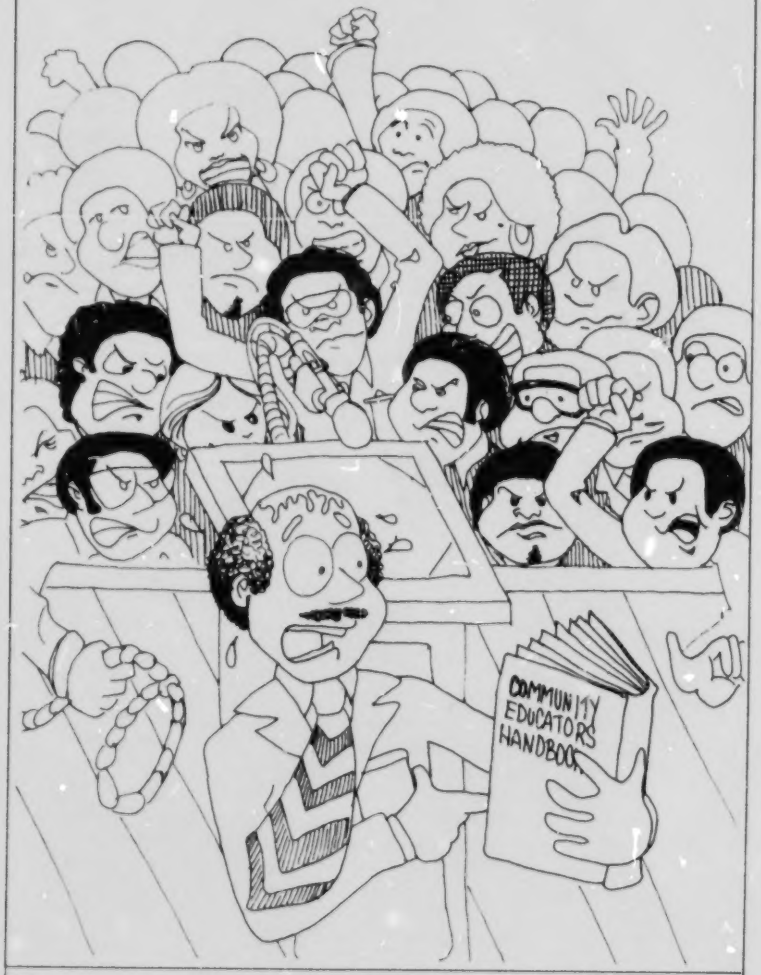
The purpose of this book might best be described by the following story.

> There were three ministers in a boat fishing on a river. The first minister got his line caught near the bank of the river. He rose, stepped out onto the water, walked across, unhooked his line and returned to the boat. An hour later the second minister got his line caught near the bank. He rose, stepped out onto the water, walked across the water and unhooked his line and returned to the boat. An hour later the third minister got his line caught near the same bank. He rose, stepped into the water and sank. The others pulled him back into the boat. He rose, stepped out into the water and sank again. The others pulled him back into the boat a second time. He rose, stepped out into the water and sank a third time. While he was under the water the first minister turned to the second and said, "Do you think we should tell him where the rocks are?"

The purpose of this book is to serve as a reference and guide for community educators to show where some of the rocks are. Our three-year experience with the Neighborhood Youth Consumer Education Project (NYCEP) and our 68 years of experience of providing education to black and other minorities in 114 affiliates, has demonstrated that there is no magic formula, blueprint or road map available to a community educator that will allow him to be effective in every situation on every subject in every city. As in chess, once you have knowledge of the game's basic moves and strategies, you must develop a style through years of practice, trial and error. However, also like chess, there are some traps which can cause you to lose the game in two or three moves. The thrust of this book is aimed at keeping the community educator alive long enough to benefit from his own mistakes.

Section One
HUMAN RELATIONS

BY JACKIE McMICKENS



MAYBE IT WAS SOMETHING I SAID?

INTRODUCTION

Effective community educators are aware that their own attitudes, assumptions and beliefs about other individuals and groups can affect their ability to work well with different groups.

Good human relations skills increase the community educator's effectiveness in working with groups of diverse ideological, religious or racial backgrounds.

Human relations training attempts to help people compare their perceptions with those of their peers; to identify those attitudes that cause ineffective results in the work place; and develop through practice, new approaches to improve the community educator's ability to interact with individuals who hold assumptions and perceptions different from their own.

Good human relations skills are a permanent part of an individual's approach to life, not just his work. These skills may be tested in the laboratory setting. But in order for these skills to be truly effective, they must become a continuous activity. The community educator cannot have "understanding" during working hours only and then expect to be able to turn it off at the end of the day.

COMMUNICATION

SIMPLE IS BETTER.

Sometimes the definition of a word you use is better than the word, for example, clean instead of sanitary; hesitate rather than procrastinate; identical or same rather than equivalent.

If your audience doesn't understand you, then they might not risk asking questions. So try to limit the scope of your presentation. You can't communicate everything you know in one session. Package your presentation so that it will incite the curiosity of the audience to delve deeper into the subject.

STEREOTYPE

BE CAREFUL OF MYTHS.

Myths can be debunked with adequate information, but the communicator must be aware of sensitive terms, expressions or jokes. People know the myths about their ethnic group. Consequently, they are turned off when those in responsible positions appear to believe facts based on myths.

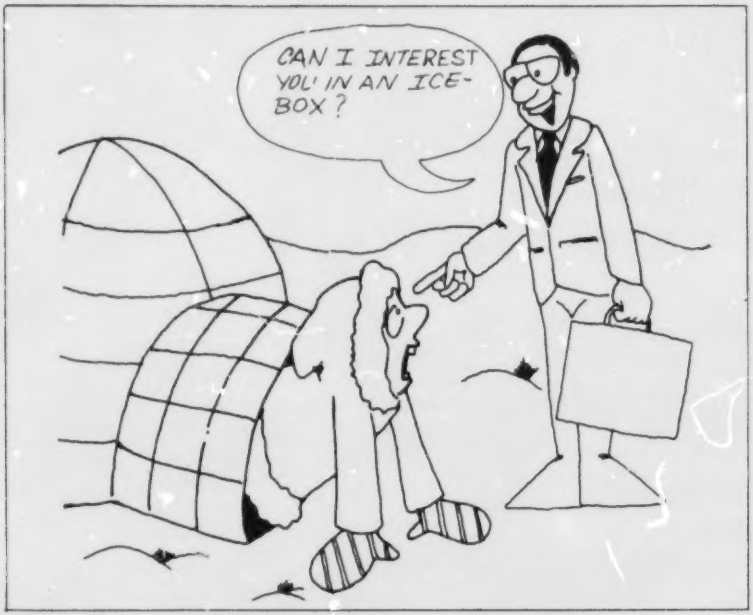
Styles may be different but human nature is basically the same for all people. Mel Goode, a former UN correspondent, was once asked to explain what else black people wanted now that they had the right to vote, shop and live all over America. He said, "Make a list of everything you want for yourself and your children and sign my name at the bottom."

PRESENTATION

BE FLEXIBLE.

You can't depend on your approach to work all the time. Nor can you expect to be prepared for every contingency. The key to improving your effectiveness is to build on your strengths but be flexible in your style. You should be able to change a losing game plan while staying within your area of competence.

RESEARCH



KNOW YOUR AUDIENCE.

Abstract references are not as effective as references which indicate that you are familiar with your audience's history, background or interests. For example, if you were making a presentation to a black audience at Dr. Charles Drew High School and happen to know that Dr. Drew was the black scientist who pioneered research in blood transfusion, you might do well to weave this fact into your presentation. On the other hand, if you were giving a presentation on blood donation and failed to mention Dr. Drew, you might not be as convincing.

SELF-AWARENESS

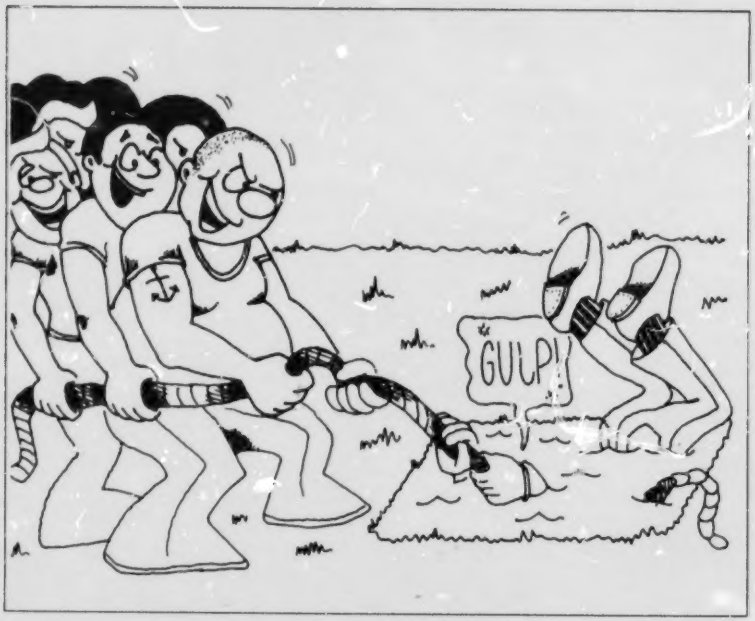
KNOW YOUR WEAKNESS.

Are you able to hold the attention of your audience while giving them information they need? If not, whose needs are you meeting? Do you know what you can't do and the people you just can't reach? Have you tried several approaches, or are you always going to be yourself?

A good community educator needs many faces. How much of what you must do can you really believe in? How comfortable are you in presenting your information? Are you uncomfortable because you think the information is useless or inappropriate?

Knowing your limitations can be as important as knowing your strengths. Identifying your weaknesses allows you flexibility in problem-solving. You can compensate with known abilities, develop new abilities or call for help. Not knowing your weaknesses will make you uncomfortable as well as those you are trying to reach.

COOPERATION



YOU CAN'T DO IT ALONE.

There is a saying, "If you give a man a fish, he'll eat for a day, if you teach him to fish, he'll eat for a lifetime." People must help themselves. All you can do is provide them with tools and information. Often, it is just as important to set up a process for providing ongoing assistance as it is to provide any particular bit of information in a presentation. To set up that system you'll need community interest and support. The time to involve the community is right from the beginning, while you're planning and organizing, not when everything has already been decided.

RESOURCES

HAVE YOU LOOKED EVERYWHERE?

Sometimes the most obvious resources are the most difficult to see. While poor black communities are underdeveloped, they are not resource-deficient. These resources may be the most important. They represent the community commitment to solving the problem. Often, this will attract additional resources within as well as outside the community.

VERBAL COMMUNICATION

WORDS ARE LIMITED.

One of the most important human abilities is our capacity to communicate with one another through words. However, words are dynamic and subject to different interpretations by different people. Definitions of words, phrases and common expressions may change for different groups. Further, word interpretation is affected by cultural, ethnic and social factors. For this reason, words are limited in their capacity to get a message across. The communicator cannot rely only on words. The use of visual reinforcement, creative repetition and contemporary examples are vital to ensure understanding.

NON-VERBAL COMM.

CAN YOU RECOGNIZE FEEDBACK?

You may be missing valuable feedback during a presentation, if you find yourself saying more than one of the following things to yourself:

—"Why are they looking at the floor, door or any place but at me?"

—"I told everyone I'd be back today but nobody showed up."

—"She always brings that crocheting."

—"They always come with someplace to rush off to."

—"I find myself having to repeat the same thing over and over; they don't listen."

—"Litterbugs . . . they left all of the literature on the chairs or on the ground outside."

—"They have very short attention spans."

All of the above are feedback.

VALUES

EXAMINE YOUR PREJUDICES.

Different values can cause people to see the same things in very different ways. For example, an executive in New York who comes to work in 90-degree weather in white shoes, a sports shirt, trousers and sunglasses would probably be viewed by co-workers as odd. On the other hand, in Miami, a man who shows up for work in 90 degree weather wearing black shoes, a three piece suit and tie might be considered strange.

It is essential to develop a sense of alternate lifestyles and value systems.

Section Two
PRESENTATION

WE DON'T TRUST SALESMEN.

INTRODUCTION

Having a good product is not enough. Just because you are trying to sell an idea or information to people which is in their utlimate interest to accept, does not mean they will. They poisoned Aristotle, they crucified Jesus Christ and they shot Martin Luther King. Yet each brought ideas which were to be accepted by most of mankind.

All salesmen have a built-in credibility problem. People do not trust them. Before you can sell your idea you first must sell yourself. Without credibility, the most critical universal message will be rejected.

PREPARATION

THE KEY TO PRODUCTION IS PRE-PRODUCTION.

A presentation is a production. Its success often depends on your preparation. You should plan to do the following things:

1. *Location analysis*—Visit the presentation site in advance to locate electrical facilities and determine available space, seating, lighting, acoustic facilities.
2. *Select treatment*—Decide on an appropriate focus, identify pertinent facts, and select the proper approach to fit each particular audience.
3. *Practice*—Try to second-guess possible questions and get answers in advance.
4. *Clarify purpose*—Know who you are, what you're to accomplish, where you got your information and what project you are working on.
5. *Identify key words and phrases*—Figure out introduction, closing remarks and key definitions in advance. Use "stock phrases" so you aren't forced to think on your feet.

APPROACH

PITCHERS WHO LIVE BY SPEED ALONE, DIE YOUNG.

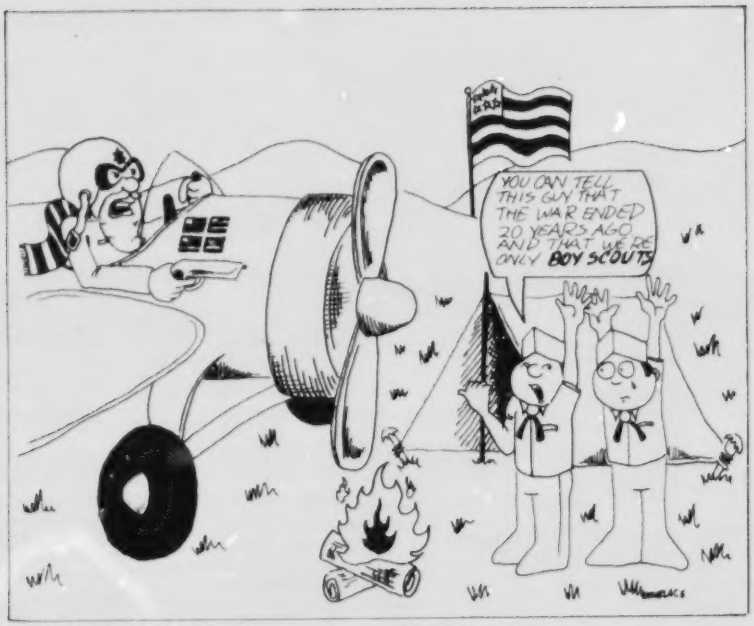
It is not enough to know your subject. You must be able to communicate it in more than one way to different audiences. For example, a young audience might be very responsive to references such as John Travolta (Saturday Night Fever), or Jimmy Walker (Good Times). An older audience might prefer Frank Sinatra or Nancy Wilson. Remember, a great number of people still enjoy Lawrence Welk. Examine your frame of reference, analogies and colloquialisms before jumping on the firing line.

APPEARANCE

YOUR FIRST IMPRESSION IS THE MOST IMPORTANT

Innocent gestures can be interpreted as disrespectful by your audience. You have made an impression on your audience before you have spoken your first word. Your appearance and manner can work against you, if misinterpreted. They are forms of non-verbal communication. For example, if you look bored and uninterested while others are speaking, if you are constantly looking at your watch, or if you are dressed casually while everyone else is wearing a business suit, your audience will know "where you're coming from."

TIMING



TIMING IS CRITICAL.

Simple material may be delivered at a quicker pace than more complex or new material. A fast pace is appropriate for small informal groups, while a larger formal audience generally requires a more leisurely pace.

A pause at the right time can emphasize what you say. It allows time for the idea you have just expressed to sink into the minds of your listeners. Pausing can sometimes help you make a transition from one idea to another, and help your listeners prepare their minds, renew their interest and get ready to listen attentively.

The best speakers weave their pace and tone into a melodic, smooth, easy-to-listen-to rhythm.

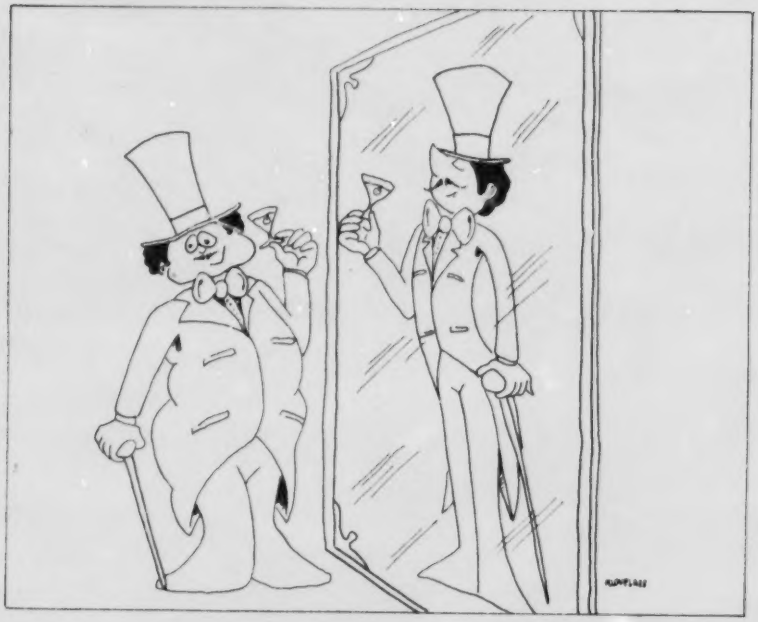
Without timing, the most important message will put an audience to sleep.

REPETITION

IF IT'S WORTH SAYING, IT'S WORTH REPEATING.

No audience will understand all of what you say, no matter how clear, dramatic or interesting your technique. The only way to ensure that your message gets across is to repeat it in different ways. If a point is important, you should make it three times, three different ways. For example, you might tell your audience what you're going to tell them, tell them, then tell them what you've already told them.

FEEDBACK



DON'T TRUST MIRRORS.

Don't depend on your own assessment of your performance or even on your friends and family's assessment of your performance.

There is an old story of a mother who saw her son marching in a column of soldiers. She turned to another spectator and noted, "look, my son is the only one in step."

Solicit honest feedbeck. Criticism is an important tool of self-development.

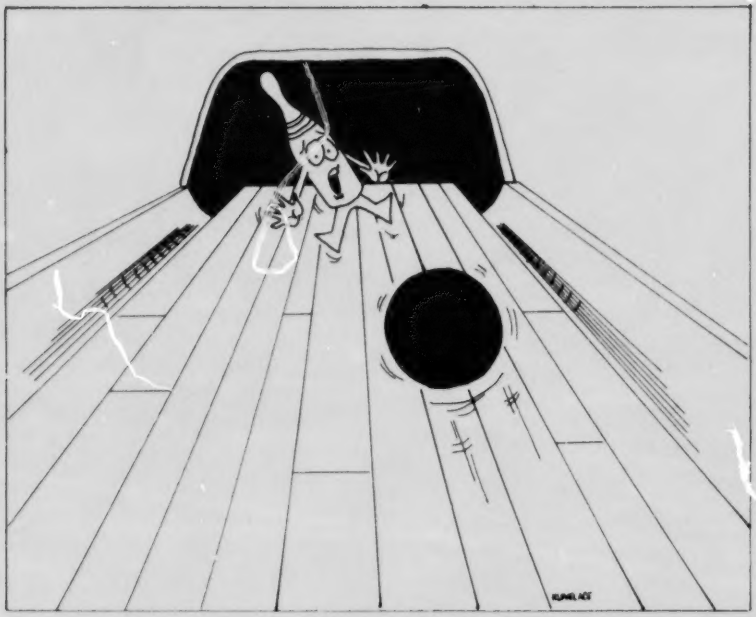
EXPERTS and HECKLERS

DON'T ARGUE WITH SUCCESS.

Sooner or later your presentation will be interrupted by either an expert or a heckler. You won't be able to tell the difference, but your response should be the same.

- –Never let a question upset you.
- –Always listen carefully to the question. When necessary, ask for clarification.
- –Answer the question as completely as possible, but briefly.
- –If a heckler or an expert quotes from unfamiliar sources, don't challenge them, but indicate you are not familiar with his source of information and identify your own sources.
- –Don't bluff if you don't know the answer to a question. Say you will get the information if it is available.
- –If a heckler or an expert refuses to let you continue, ask for the consensus of the group on whether they want to continue the presentation or the interruption.

FOLLOW·UP



TAKE CARE OF THE SPARES; THE STRIKES WILL TAKE CARE OF THEMSELVES.

Follow-up is important to your credibility. Follow-up does not ensure that your listeners will accept your ideas, but will give them a sense of your reliability as a source.

–Follow-up on promises to your audience.

–Get information to answer those questions you couldn't answer.

–Assess and evaluate your performance.

–Find a way to solve the problems you encountered (for future presentations).

–Put everything in order for the next presentation.

AUDIO·VISUALS

SPECIAL EFFECTS AID UNDERSTANDING.

Visual reinforcements can be powerful aids to education if used properly. However, they are not magic and must be smoothly integrated into your presentation.

Once you've decided to use audio-visuals in your presentation, decide exactly when and where to incorporate them in verbal presentation.

Placement will depend on the purpose of the presentation and the design of the visuals, for example:

—*Attention getting*—at the beginning to draw a crowd or to focus their attention.

—*Stand alone*—in place of verbal presentation.

—*Supplementary*—at the end to help clarify the points your verbal presentation makes.

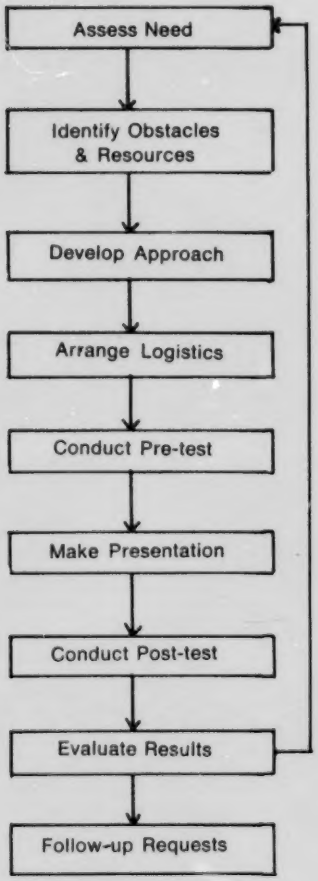
DEPENDABILITY

THE SHOW MUST GO ON.

A good presentation is good theatre. By tradition, a show once scheduled must go on. There is nothing more disconcerting to an audience, or damaging to your credibility than a cancelled performance. The nature of live presentation is that things will go wrong. When they do, you must improvise. If the light blows out of the slide projector then you may have to tell a joke. If one of the participants doesn't appear, you may have to reassign parts. Unless true disaster strikes, don't cancel, think of alternatives.

CHART 1

PRESENTATION MODEL



Section Three
PLANNING

INTRODUCTION

Some people think "planning" is a bad word. They think that to plan is to straitjacket yourself. However, this notion is not true. A plan is nothing but a road map that guides you to your destination. It enables you to reach your objectives to accomplish what you want to achieve.

However, where you want to go depends upon where you are. Only when you know where you are can you decide where you want to be. Therefore, an analysis of the environment is the first step in planning. You must know what exists in order to determine what can be done. Then you can make certain assumptions, determine what the constraints are, who your competition is and what resources you can expect to deploy. This is in fact your homework, to determine what can be done. You cannot establish priorities and set objectives unless you know the environment, the limitations on what you can do and what resources you can bring together.

Each community is unique to some extent. Therefore, in order to determine what needs to be done in a given community you must make a complete analysis of that community. This diagnosis leads you to determine priorities and set specific objectives.

Planning requires prior analysis of isolated issues and goals to establish objectives. Once the objectives are set, one can start thinking about the strategies and tactics to reach those objectives. Only when a goal is set can we decide which road will lead us there, and what means of transportation are available. Remember though, if you don't know where you are going, you are never lost.

ENVIRONMENT

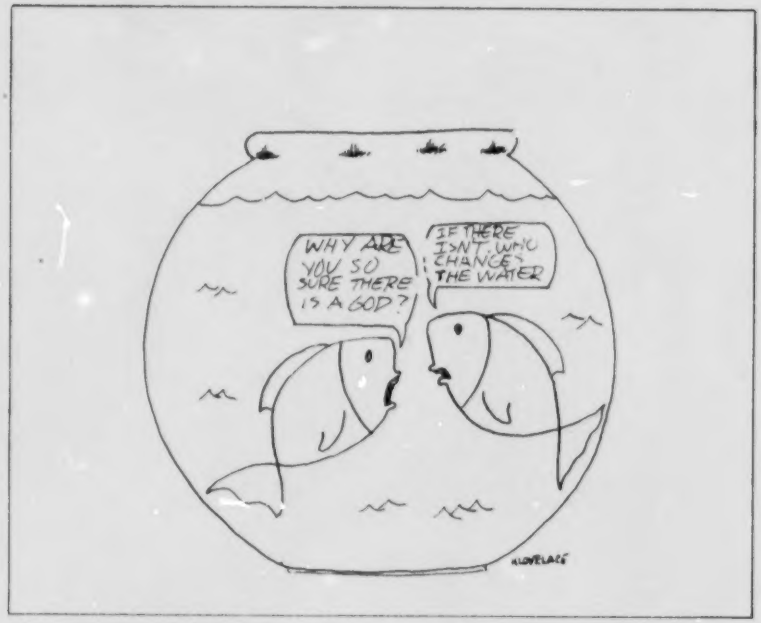
THINGS ARE NOT ALWAYS WHAT THEY APPEAR TO BE.

Former Vice President Agnew once stated, "When you've seen one ghetto, you've seen them all." He was wrong.

In any community there are a number of forces at work at any given time. These forces come from the community itself, or are effects of outside elements. Each community has its own social, political, cultural, economic, and historical character. Before embarking on any project, the planner should thoroughly analyze these environmental factors.

The planner must know the historical setting of the community. How has that community developed over the years? He must understand the social and cultural aspects of the community, and what role culture plays in the values and mores of the community. The planner must have a good understanding of the economics of the community, the size of the population, employment and income levels.

ASSUMPTIONS



ALL RESEARCH BEGINS WITH A GUESS.

Once a planner has analyzed his environment, he must begin to make assumptions about the strategies and techniques he should use to alleviate a specific problem.

If a community is economically depressed then he may assume external financial resources are needed. If the level of education of the target community is low the planner may assume that his approach must be simple, and he must package instructional materials which are highly visual and easy to understand. In a politically conservative community certain cures may be too revolutionary to propose.

Assumptions establish the boundaries for the planner. Without assumptions much time could be wasted in proposing an idea or a concept which is not workable in a particular community. Correct assumptions make plans realistic, acceptable and feasible.

COMPETITION

NOTHING LASTS FOREVER.

Theoretically, in a pluralistic and open society like ours every domain is open to anyone who has an interest and desire to participate in it. Individual and co ctive enterprise have almost unlimited potential. Creative i s get accepted. Profitable products get marketed. Bene l projects get funded. Any individual or group which ca develop a concept or an idea which is realistic, benefici and or profitable, has a chance to see the light of day. That is, of course, unless some other individual or group can develop a better concept or idea.

Existing organizations must keep in mind that they do not operate in a vacuum. Any individual or group who can delineate the need, establish credibility and devise a system or method to satisfy that need has the opportunity to take a crack at it. There are always better ideas. If you don't find them, you can bet someone else will.

RESOURCES

GOOD IDEAS ARE INFINITE, RESOURCES ARE NOT.

In the planning process, resources play an important role. When the planner has diagnosed the environment, made his assumptions, assessed his competition and constraints and established his priorities, before he can set specific objectives, he has to view objectives in terms of the resources available.

Resources can be financial, human and technological. For example, finding a cure for cancer cost $800 million a year. Yet resources were limited, and therefore objectives had to be set in that light.

To set unrealistic objectives is dreaming. To establish priorities and set objectives that can be met with finite resources is planning. Knowing the difference separates the dreamer from the planner.

CONSTRAINTS

LOVE IS NOT ENOUGH.

A plan focuses our energy and restricts our actions. Given limited resources, we must decide what is possible. Technological difficulties may arise. Human failure sometimes cannot be avoided. Environmental hazards may hamper progress. Further, the success of planning depends upon the commitment to the process, the details in which the plans are worked and the flexibility that can be built into the plan. The biggest constraint of all may be the lack of vision and realism of the planners. An accurate assessment or analysis of those factors which limit progress toward an objective is as critical to your plan as the resources available to achieve it.

ISSUES

BELIEF IS SOMETIMES MORE IMPORTANT THAN REALITY.

Issues are tricky. Like beauty, they rest in the eyes of the beholder. A planner must keep in mind that whether he thinks an issue is important is irrelevant. People act based on their own perception of needs and problems rather than on the "real" needs and problems as defined by the mythical "objective" source or "outside" expert.

But, while what people think is important and must be taken into consideration, a planner has to look into the future and decide what is important. Then he must try to convince others that a particular issue or problem is important. This is sometimes called leadership.

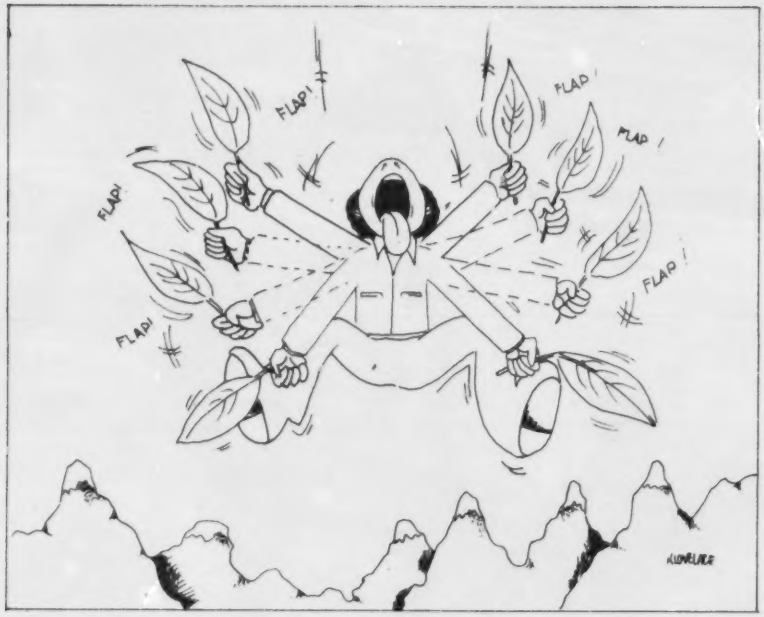
STRATEGY

A BAD PLAN IS BETTER THAN NO PLAN AT ALL.

A strategy is a basic plan of action to reach an objective. Unless an objective is clearly defined, no strategy can be developed. For example, to provide young people with knowledge about safe handling of food, nutritional values of food, etc., is an objective. To achieve this objective by the use of humor and audio-visual means of communication is strategy.

A strategy differs from the objective in the sense that it is a plan or design to achieve a given objective. Every organization must have a plan of action. A manager who develops no strategy, allows an extremely dangerous situation to arise. This manager will spend his time reacting to external forces with no good idea of what he wishes to achieve. A bad plan can be changed or altered, but the lack of a plan is almost always disastrous.

CONTINGENCIES



IF THERE'S NO ROOM FOR ERROR, IT WON'T WORK.

Plans should not be written in concrete. A plan is a course of action that a manager decides based upon the best available resources after taking into consideration all eventualities. However, a good plan is a flexible plan. Since we operate in a dynamic environment, flexibility is essential.

A planner tries to anticipate the future environment. A planner has to make provisions in the plan for future contingencies. There is always a chance that something may not work, or something may not occur as anticipated. A planner, therefore, should provide a little extra money in the budget and time in his schedule to accomplish his objectives. If a project comes in on time and on schedule it probably had a built in cushion.

PRIME MOVERS/ACTORS

PEOPLE ARE INTERESTED IN THEIR PROBLEMS, NOT YOURS.

A good manager knows that he isn't the only player on the board. He should identify who else is playing, where their interests lie, and what their resources are. Do not assume that because your course is righteous other prime movers (controllers of major resources) will break their necks to help you. There are more righteous causes than resources to carry them out.

It is more likely that you will obtain the support of the prime movers if you can figure out how to explain to them how helping you to achieve your objectives will help them accomplish their own. For example, if you are conducting a safe food handling campaign around Thanksgiving, a supermarket chain might be interested once convinced that their involvement might get them free publicity and increase sales.

PRIORITIES

SOME THINGS ARE MORE IMPORTANT THAN OTHERS.

All objectives are not created equal. Some things are more important than others. Whether it is education, housing, transportation, drugs, or cancer research, a planner has to decide which of these areas requires his immediate attention. Priorities depend upon what the planner visualizes must be done. His visions guide him to select those areas which he sees as the most in need of the resources available. Once priorities have been established, specific resources can be allocated accordingly.

Environments change, assumptions change, and resources change. Therefore priorities, like plans, should not be cast in concrete. As time passes priorities may need to change. Resources should also be periodically reassessed.

CHART 2

PLANNING FACTORS

Section Four
MANAGEMENT

BY SHASHI GADGIL, Ph. D.

WHY DON'T WE WORK TOGETHER?

INTRODUCTION

Management is as old as our civilization. Although it is an old art, the science of management has been advanced to a great extent in this century. In the last two decades computers have helped advance the science of management to great heights.

But what is management? Management is a human and social process. It is a process because it comprises a sequence of actions which need to be performed to achieve an end result normally referred to as an objective or goal. It is a human and social process because these actions require people to act or not to act in a certain manner. These people are a part and parcel of an entire social environment. Management is also a dynamic and a continuous process. As the environment around us changes, management has to be innovative. It must consider new ideas, new people, new problems and new methods to provide goods and services to an ever increasing and demanding society.

The management process thus involves planning, organizing, staffing, directing, motivating, communicating, controlling and evaluating activities. A manager is a person who gets things accomplished by working with other people and with other financial and technical resources. He has to combine the process of management with his leadership style and the wishes of people who work with him. A proper combination of good leadership style and sound management process will usually increase the effectiveness and efficiency of any organization.

GOALS/OBJECTIVES

BUT, IS IT REALISTIC ?

These two words, often used synonymously, have separate and distinct meanings.

A *goal* is a statement of condition or conditions that an organization hopes to create in the future. It is a change in the environment that is desirable and wished for.

An *objective,* on the other hand, is a specific end result that a manager wishes to achieve. This objective has three dimensions. (1) It must be measurable; (2) it must be accomplished in a certain *specific time period* and (3) it should cost no more than a *specific amount of money.* For example, an objective would be to provide summer jobs for a period of two months—from July 1 to August 30—for 100,000 youths of ages 14 to 21 in New York City at a cost not to exceed 50 million dollars.

PROBLEM-SOLVING

SOME PROBLEMS REQUIRE UNIQUE SOLUTIONS.

Problem-solving and decision-making are two sides of the same coin. If there is no problem, then a manager allows the process to continue. When the situation or the environment is not what we want or desire then it poses a problem.

Problems can generally be classified into two categories. Some problems are basic long range problems which require unique solutions. Consumer education is such a problem. On the other hand, some problems are temporary malfunctions of some elements in the system. This requires routine decision-making to guarantee that the system would remain operative. A sudden rise in cases of skin rash in a certain community may have been caused by a certain cosmetic. An active investigation would lead to the cause of the problem and a routine decision would solve such a problem.

ALTERNATIVES

THERE MUST BE AN EASIER WAY.

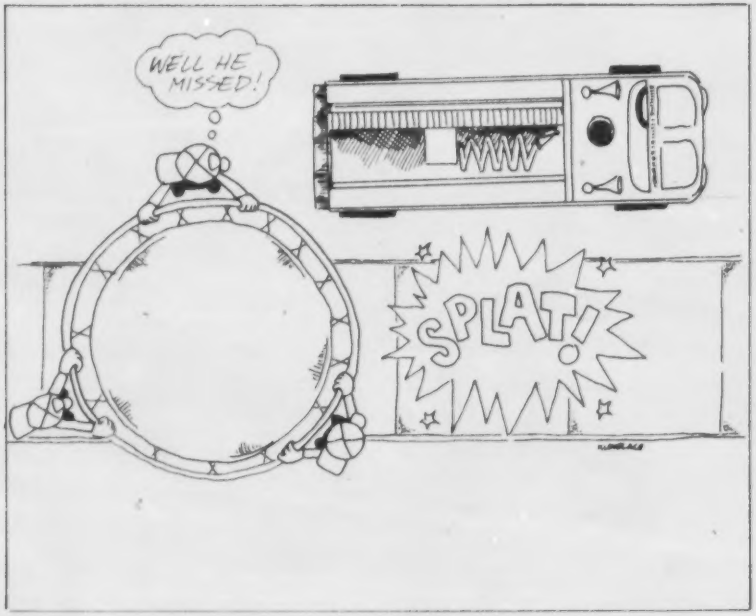
Problem-solving or decision-making, discussed on the previous page, involves the choice of an alternative course of action. This is the creative aspect of management. Creativity is not an exceptional ability limited to geniuses. What creativity requires is a thorough understanding of a problem, analysis and a lot of hard work. Each idea must be arranged, rearranged, challenged and approached from a variety of possible view points. Each problem poses a different situation which requires the search and selection of unique alternatives. A manager has to evaluate the effect or impact of each course of action. The more alternatives a manager has to select from, the better are his chances of making a satisfactory decision.

INNOVATION

ALL INNOVATIVE IDEAS ARE AT FIRST IMPRACTICAL.

A good manager encourages new ideas. He knows that while an idea may seem to be impractical, with work it may represent the way of the future. Further, he knows that whatever exists (products, services or processes) no matter how successful, it can become out-dated. In order to adapt in a world of rapidly changing problems, resources and opportunities an organization must have the ability to grow. A manager cannot just react to changing conditions, but must exercise a positive influence to make things happen. Innovative management frequently asks itself the question—"Can this be done in any different way to improve the organization's effectiveness and efficiency?" Specific resources must be set aside to accomplish this task.

PLANS vs. PERFORMANCE

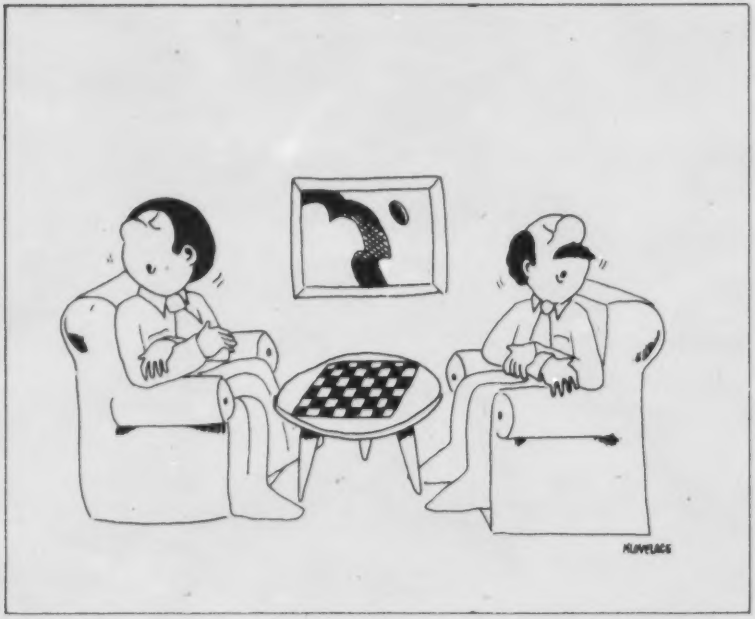


NO PLAN IS PERFECT.

Planning is a continuous and circular process. After analyzing the environment, competition, available resources, and the nature of demand; management sets quantitative and qualitative objectives to be achieved in a period of six months or a year. Objectives must always have this time dimension, because without this constraint, appraisal of performance becomes difficult. These criteria include such factors as cost, time, quality and quantity. As a planner, the manager knows what is important to him and his organization. Those factors should become the criteria for performance evaluation.

It is imperative that management periodically evaluate all levels of its organization to determine to what extent the objectives are met, what has been the deviation, why the deviation has occurred, and what needs to be done.

RISK-TAKING



YOU CAN'T WIN IF YOU DON'T PLAY.

We do not live in a world of certainty. Certainty implies that the outcome is known. Any human activity involves risk, however small. Sometimes the risk is not obvious or dangerous, however, the element of risk is always there. A manager's activities are not immune to this fact.

A manager is a risk-taker. He evaluates the environment, studies the competition, determines the strategy, calculates the chances for success or failure, then plays his hand. Although he operates in an environment of uncertainty, if he has done his homework his chances of success increase.

As the element of risk creates problems and danger it also adds a dimension of charm and avoids monotony. When a manager takes a calculated risk he derives a tremendous amount of satisfaction and pleasure if he meets his objectives. But he should also be prepared for disappointments. Without risk growth is not possible.

MOTIVATION

YOU CANNOT BUY DEDICATION.

What motivates people to work is a difficult question. Humans have been trying to find an answer to this question since Adam and Eve bit the apple. Management literature is replete with concepts and theories about motivation. However, increasingly managers have begun to realize that money or status is not enough. To remain motivated an individual must be engaged in activities that provide other incentives, such as acceptance, self-esteem, self-fulfillment, etc.

Further, work itself has to be meaningful, satisfying and interesting to the individual. How to provide meaningful work to employees is a critical dilemma for modern managers. The solution will not be simple nor will it be universal since individual dreams and aspirations vary.

FEEDBACK

FEEDBACK IS NOT SUPPOSE TO HURT.

"How am I doing? . . . Am I on the right track? . . . Boss, I need help."

Feedback is essential for the process of management to function smoothly. It is human nature to have the desire to know whether one is successful in one's task. Positive and/or negative strokes from management helps employees to improve themselves and to contribute to the effectiveness of the organization.

A manager needs to know how his employees are doing, whether they can accomplish their objectives and whether they need any assistance or training to complete their mission. Unless this feedback is available to the manager, he may not realize until its too late that he will not be able to complete his mission.

INITIATIVE

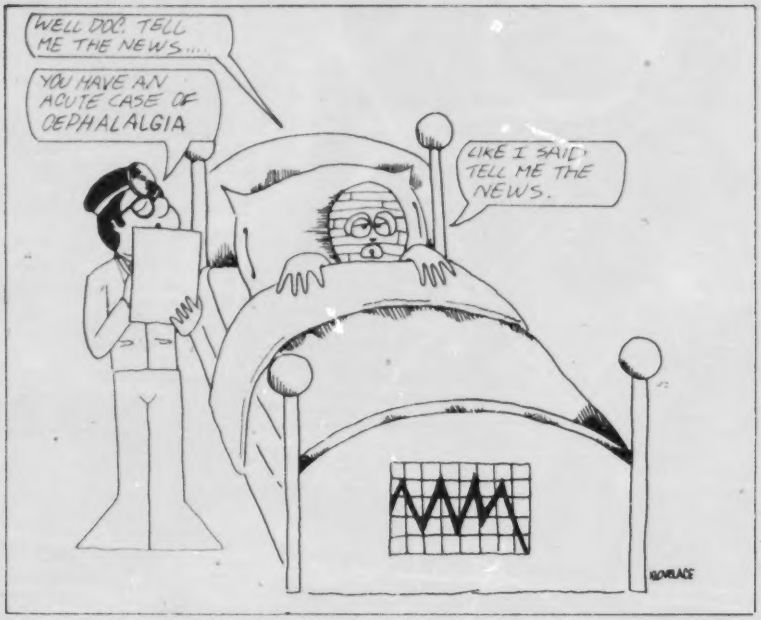
A BODY AT REST TENDS TO STAY AT REST.

There are five levels of initiative which can be used to approach any activity. They are as follows:

1) You can wait to be told what to do
2) You can ask what needs to be done
3) You can recommend courses of action
4) You can act and report immediately
5) You can act and report routinely

In the first two levels of initiative the person shows no motivation and assumes no responsibility. When an individual starts operating at the third, fourth and fifth level they take risks. A manager should try to have his subordinates operate at least at the third or fourth level. It makes them more creative and increases organizational effectiveness.

COMMUNICATION



COMMUNICATION IS A TWO WAY STREET.

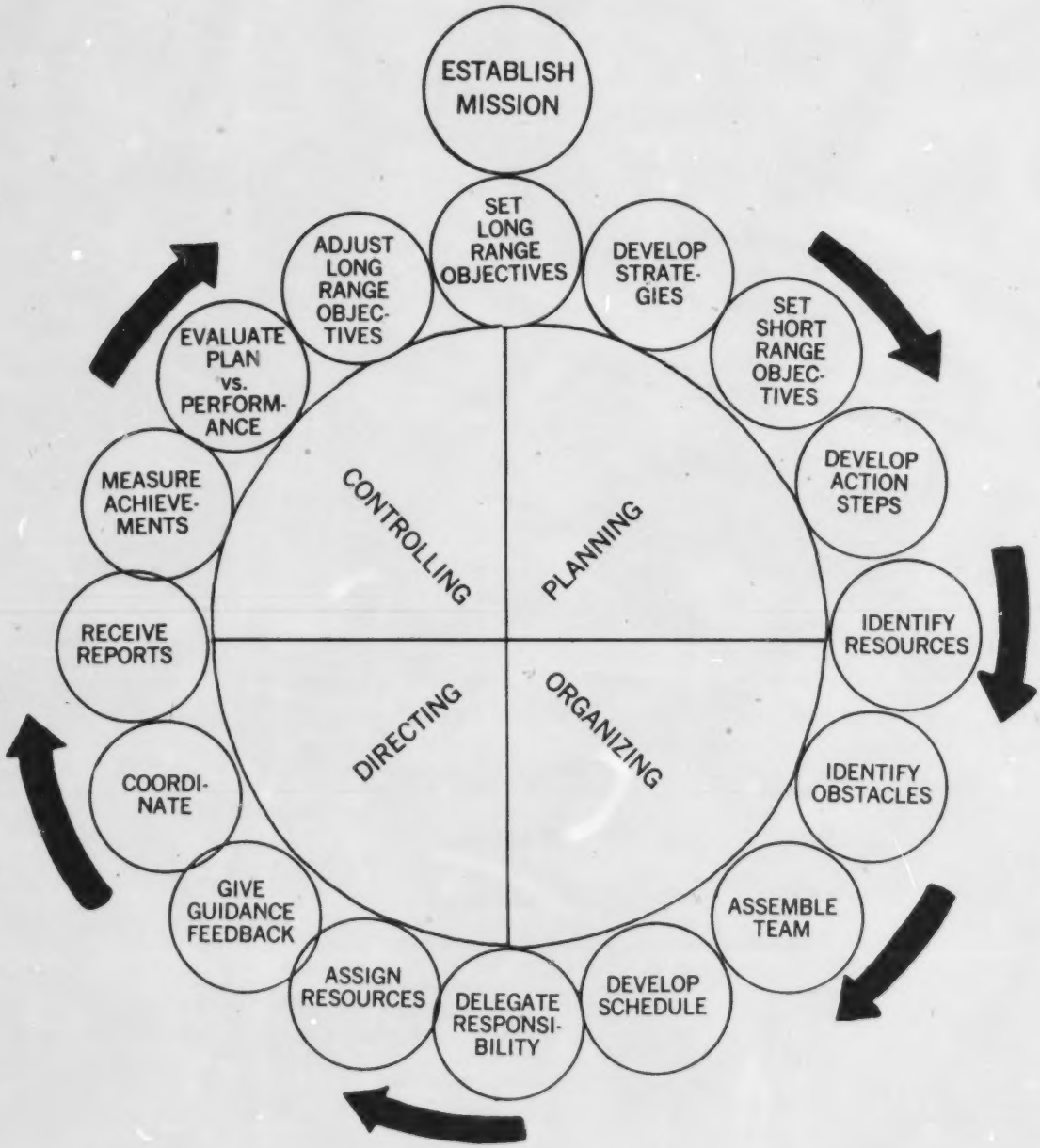
An authority on communication, Mr. Schramm, made the following observation:

> "Let us understand clearly one thing about it: Communication (human communication, at least) is something people do. It has no life of its own. There is no magic about it except what people in the communication relationship put into it. There is no meaning in a message except what people put into it—To understand the human communication process one must understand how people relate to each other."

Because of our lack of understanding of each other, in spite of tremendous technological progress in the means of communication, our communication experts note that an average of only 20% of the communication sent downward by the top management through five levels of management finally gets to the worker's level. Management must understand that communication is a two way process which must be constantly encouraged.

CHART 3

THE MANAGEMENT PROCESS



Section Five
PRODUCTION

INTRODUCTION

Increasingly community educators are being called upon to package more sophisticated print and audio-visual instructional materials to supplement their programs. A producer must manage an idea from concept to finished production but every production is different and every production must overcome obstacles if it is to be successful. One of the most persistent obstacles facing all producers is commonly known as Murphy's Law, which states, "What can go wrong, will." There are three important corollaries to Murphy's Law: 1) If something can go wrong two ways, it will go wrong in the way that is the most expensive and the hardest to correct; 2) if something does go wrong, it will go wrong in the final stage of production and not in the rough draft or rehearsal stage; 3) the production will take longer than you planned and cost more than you expected.

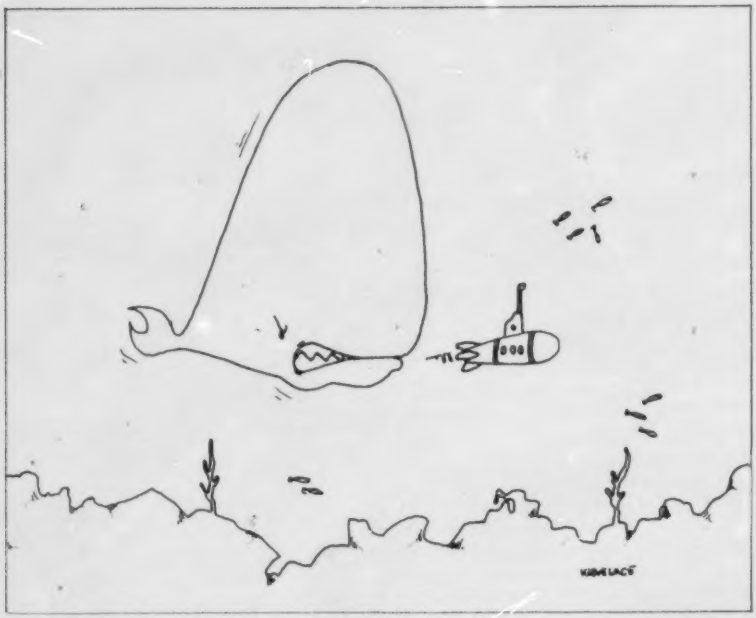
There is no way to totally protect oneself from the influence of Murphy's Law. It does not respect credentials, past accomplishments, financial resources or technical expertise. You cannot develop a plan that would circumvent every possible emergency that could jeopardize a production. If you could you probably couldn't afford to implement it. However, we have discovered several techniques and strategies particularly effective in combatting Murphy's Law.

ADVANCE PLANNING

AN OUNCE OF PRE-PRODUCTION IS WORTH A POUND OF POST-PRODUCTION.

Like life itself, you can divide production into three distinct phases. *Pre-production* which involves designing, or adapting a script, selecting locations, talent, production team, rehearsals, developing production schedules and budgets, and developing marketing and distribution plans. *Production* involves making material camera-ready or getting scenes on film (sometimes called putting it in the can). *Post-production* involves putting all finished pieces together into a final product. The rule is that one pays more for one's mistakes during *pre-production* in higher post-production costs.

CONTINGENT PLANNING



THERE'S ALWAYS THE UNEXPECTED.

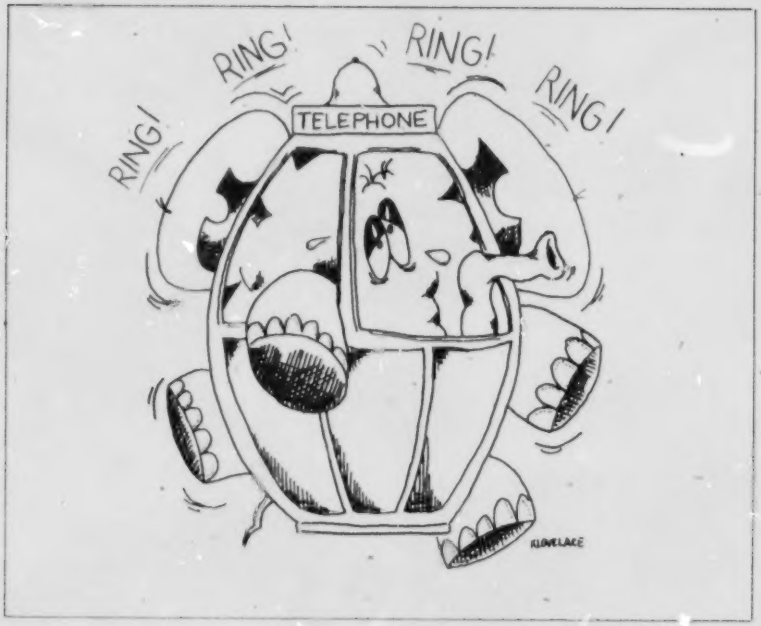
In production there is the unexpected and the "unexpected" unexpected. Under the assumption that something will go wrong, you prepare for the unexpected by performing a worse case analysis. You develop alternative methods for achieving your objectives. However, no matter how many contingencies you plan for, one will develop which you didn't plan for. You can only prepare for this "unexpected" unexpected by building slippage into your production schedule, hiring very resourceful people and setting a contingency fund in your budget. Many producers factor between 10% to 25% of their time and budget for contingencies.

INNOVATION

IMAGINATION IS MORE IMPORTANT THAN KNOWLEDGE.

One of the fastest roads to mediocrity is the belief that enough money, resources or technical know-how can compensate for a lack of imagination. If any production is to stand apart from the crowd, it must communicate its idea in new, better and more exciting ways. For this reason most basic guides to photography warn new photographers not to go up to Harlem and shoot a tear running down the face of a little black boy against a background of deteriorating buildings, unless they can do it better than it has already been done—a formidable challenge.

THE MEDIUM



IF IT DOESN'T FIT, DON'T FORCE IT.

The message is the idea or information you wish to communicate. The medium is the vehicle you choose to transmit the message. Before selecting the vehicle, the communicator must consider the complexity of the message, the objective, the cost, the intended use and the target audience. There is no medium which is perfect for communicating every message. Contrary to popular belief, audio-visuals have enhanced our communication options but have not replaced the written word. A poster, a brochure, or flyer may be superior to a film, video-tape or slide-show in a given situation.

THE MESSAGE

IF IT'S A GOOD IDEA, PEOPLE WILL STEAL IT.

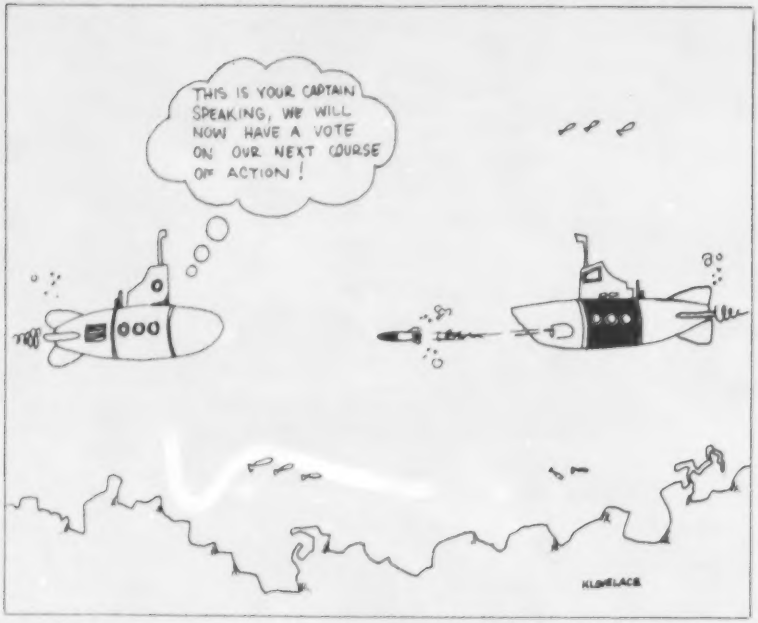
The missionary approach to community education (i.e., "I know what is best for you, therefore, you should be interested."), is generally ineffective unless accompanied by miracles or spectacular special effects. Everybody thinks their message is important. The job of the community educator is to get the community to understand that a given message is important to the consumer. To do this, the community educator must understand the problem and priorities of his audience and be able to explain how what he has to say will help them.

MANAGEMENT

LUCK IS NOT ENOUGH.

A good manager can squeeze water out of a rock. A poor manager cannot get water out of a fountain. What often appears to be luck is only what happens when opportunity meets preparation. To put this idea another way, people who don't depend on luck to achieve their objective, often get "lucky." Those who depend on luck more frequently miss the boat. Thoughtful planning, organizing, directing and controlling your resources are the only routes to success in the world of production and beyond.

DEADLINES



THE VALUE OF DEMOCRACY DIMINISHES AS DEADLINES APPROACH.

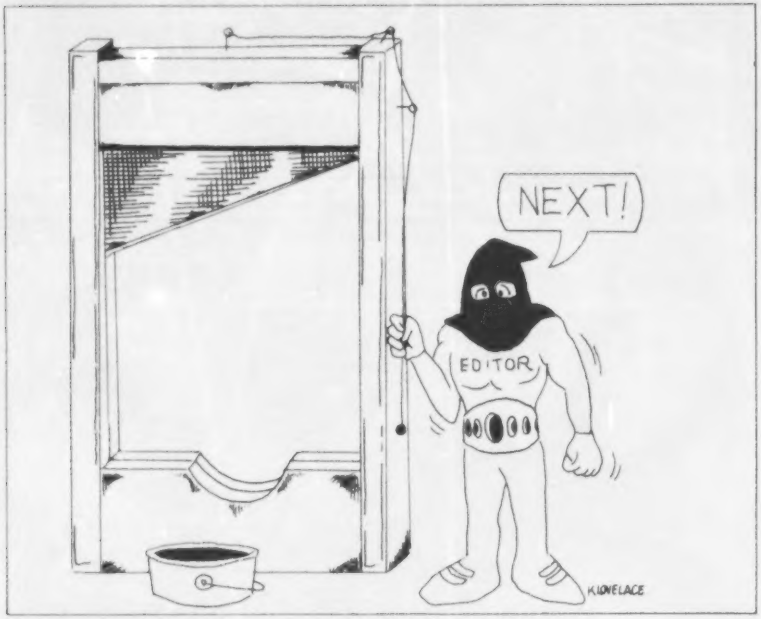
Deadlines are what separates a discussion group from a production team. If there is to be discussion, debate and deliberation, the time for it to occur is in pre-production. Production is very undemocratic. Someone must be in charge and be able to make a decision without calling a meeting. If you don't like the decision, fire the director or join another team *after the production is completed.* But during the production, only one person can be in charge.

TUNNEL VISION

THINK BIG.

Brainstorming is an important part of generating new ideas. It is part of pre-production where there are three critical rules. One, all ideas are acceptable especially the ones that seem ridiculous. Two, quantity is more important than quality. Three, ideas should build and spin-off those ideas already generated. Brainstorming is the time to dream, think big and expand the horizon. The more ideas generated, the more likely that a quality idea will be among them.

EDITING



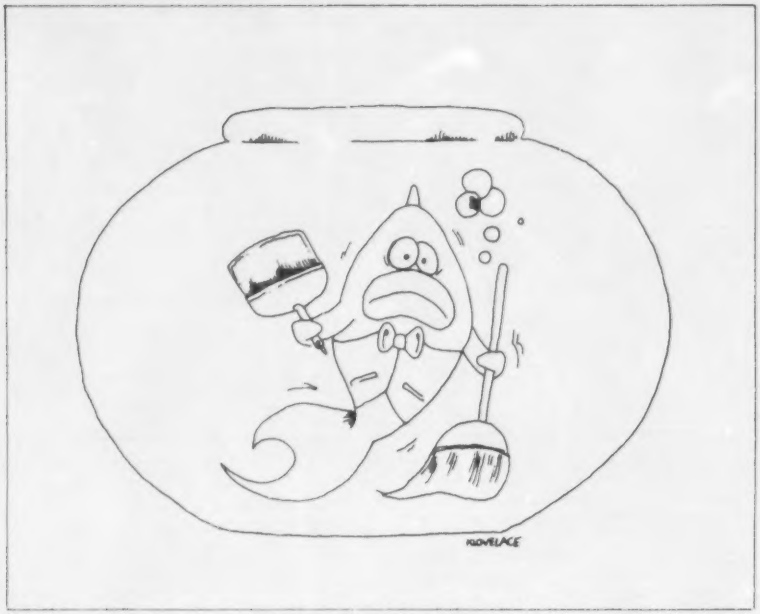
YOU HAVE TO CUT SOMEPLACE.

Editing is the opposite of brainstorming. Here you only go with your best material or ideas. If your brainstorming session is fruitful or your production has been successful, you will have to cut some good ideas and some good material. In editing quality is more important than quantity.

Please note that editing by its very nature is painful. Writers have a saying, "We hate to kill our children." "Words" are writers' children.

However, if excellence is to be achieved, some good ideas must be cut. More often than not, quality can only be achieved through subtraction.

EXECUTION



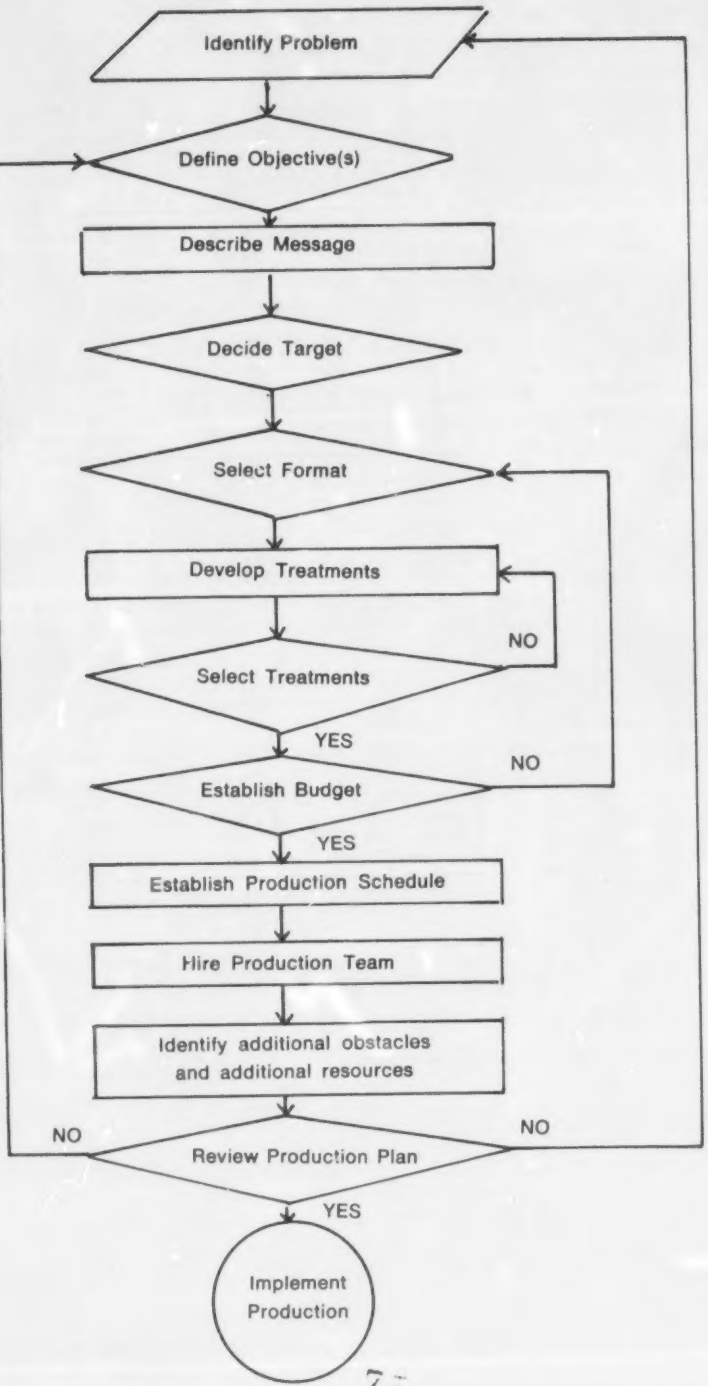
PEOPLE WHO LIVE IN GLASS HOUSES CAN'T AFFORD TO BE SLOPPY.

The astute manager knows the difference between *perfection* and *excellence*. Perfection is impossible. Excellence is achievable given proper control.

While there are no substitutes for sound, creative or innovative ideas, one must also have the ability to execute them. In the world of production your mistakes are highly visible. Quality control is essential. A wise producer double-checks every item and triple-checks those items which would do the most harm if they were done wrong. The sooner an error is discovered, the less it will cost to correct.

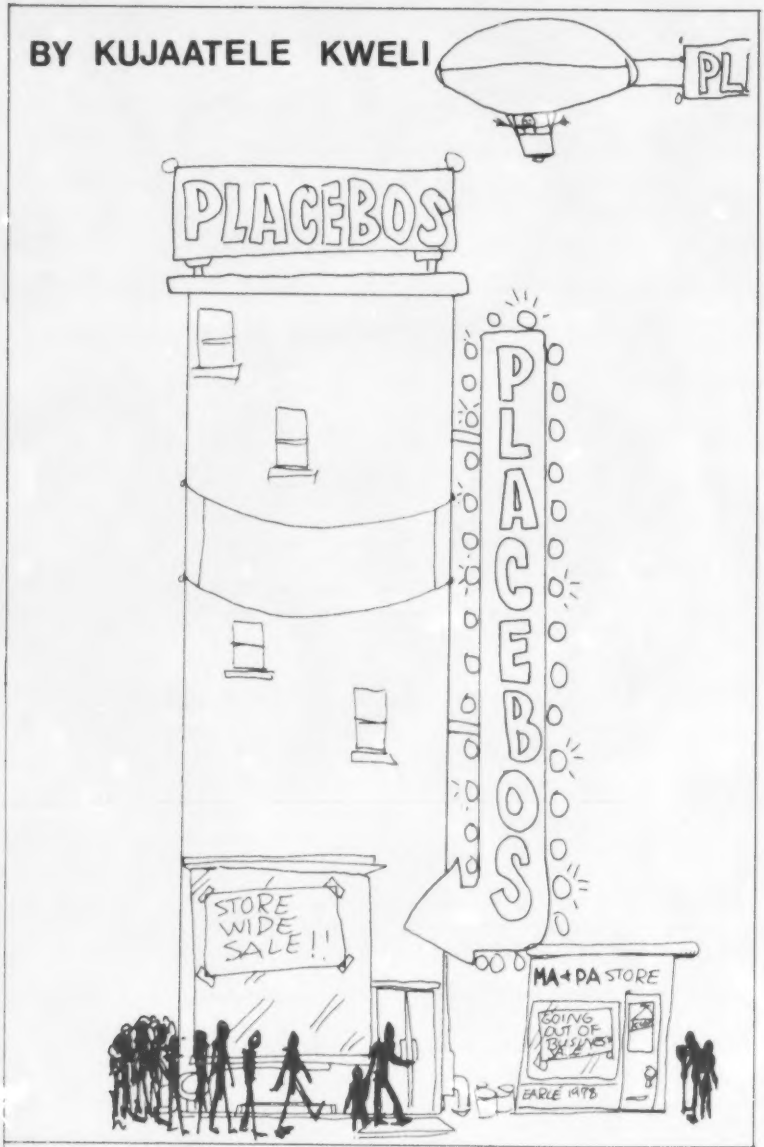
CHART 4

PRE-PRODUCTION MODEL



Section Six
COMMUNITY OUTREACH

BY KUJAATELE KWELI



COMPETITION IS ROUGH.

INTRODUCTION

There are many critical problems, issues and choices which assault the minds, bodies and pocketbooks of the general public daily. Consequently, the first task of the community educator is to get the public to understand why the message he has is more important than all the others competing for attention.

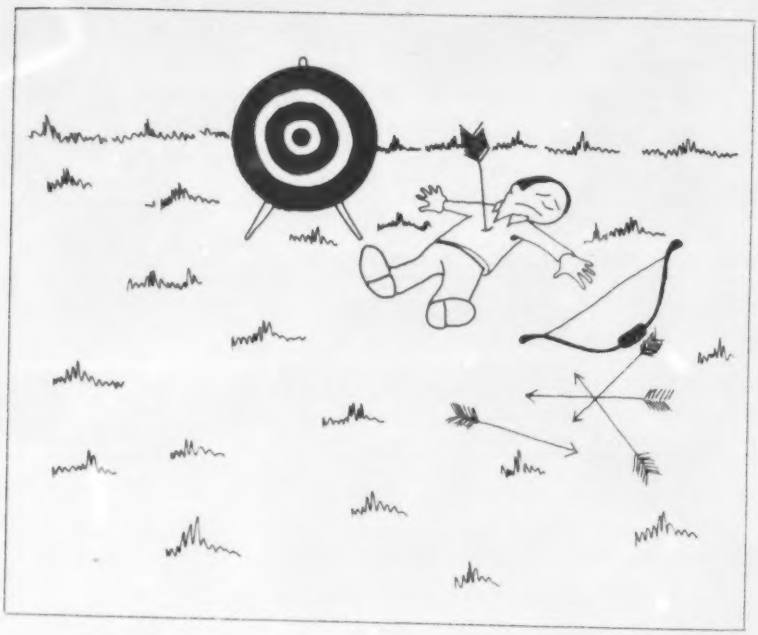
In this sense, the community educator is no different than any other businessman with a product or service to sell. He must interest his audience. In another sense, he is different. Businessmen can often rely on established media, since they are seeking an audience who read specialty magazines and can afford their products. The target of a community educator however, is often minority or low income audiences who cannot afford those luxuries. Therefore, the community educator must be more resourceful, creative and flexible in developing community outreach strategies.

CAMPAIGN

EVERYTHING HAS A SEASON.

One of the most effective techniques for attracting attention is an educational campaign. Like a political or advertising campaign, this effort should include a series of related activities building toward a climax over a prescribed period of time. A campaign should be timed to take advantage of seasonal interests. For example, Thanksgiving might be a good period for safe food handling; spring for cosmetics or nutrition; or early fall for energy saving hints. The fact that the campaign is limited creates an urgency which might not exist if the community feels they can get that information any time. The fact that a campaign is timed to take advantage of seasonal interest allows the effort the benefit of the existing season's momentum.

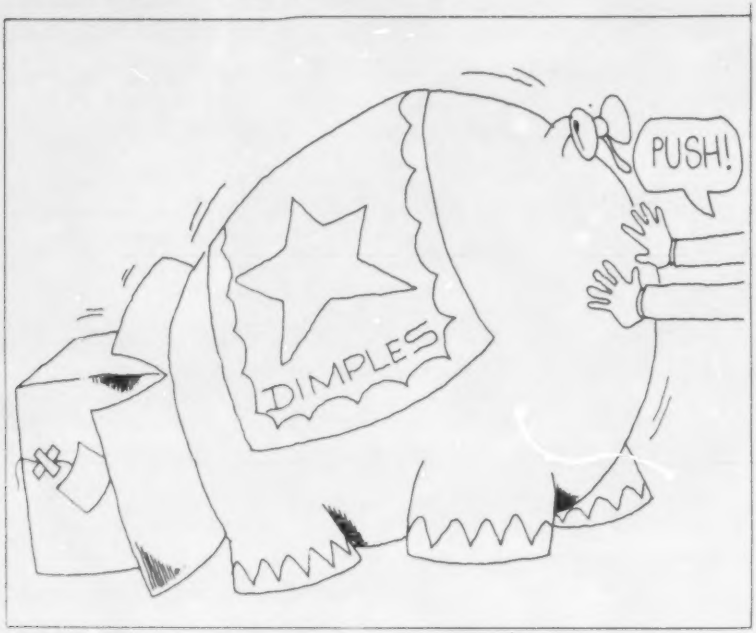
TARGET



AIM BEFORE YOU SHOOT.

Defining your target is a prerequisite for reaching your audience. For example, if you're trying to reach high school students you can go to schools. But if a significant portion of your target group is high school dropouts you may have to go to radio shows, concerts or street academies. The target will also affect the treatment, since styles, humor and interest vary based on age, culture, religious or ethnic groups.

TREATMENT

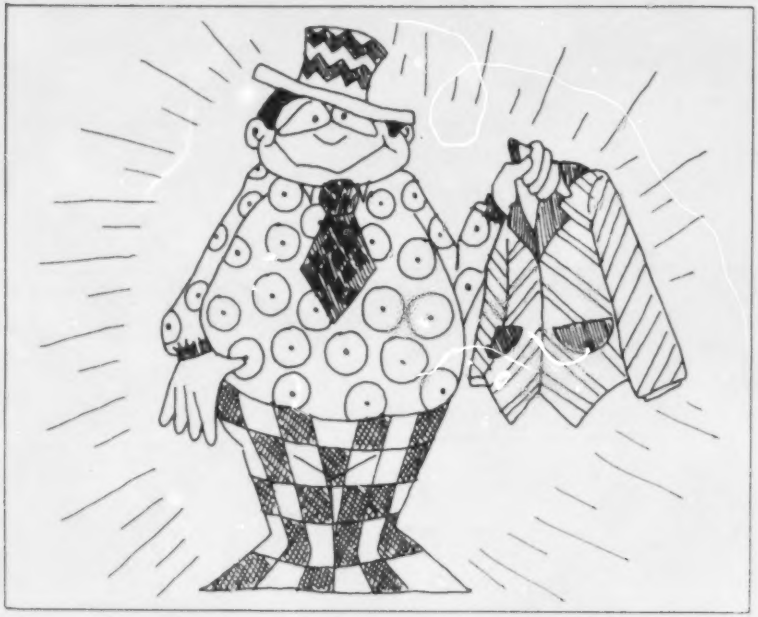


THE PACKAGE IS IMPORTANT.

You may not be able to tell a book by its cover but neither will you be able to tell a book by its content if you aren't inspired to pick it up.

If your presentation is informative but boring, you can bet your audience will not retain what you have said. This means that the vehicles you used, whether a poster, slide show or a speech must be colorful, dramatic or humorous.

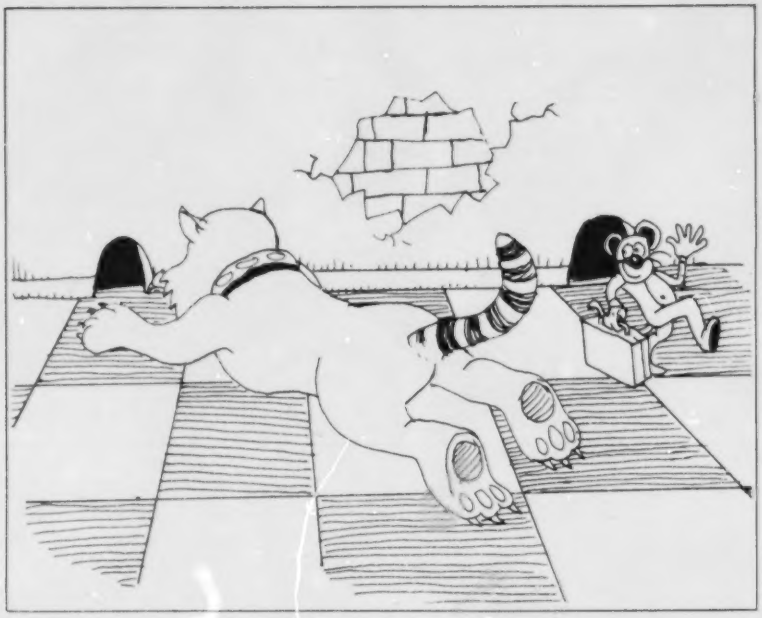
RIPPLE EFFECT



USE COMBINATIONS.

Some of your resources should be set aside for a special effort aimed at groups which impact your target group. These groups such as the Urban League, or Boy Scouts, often have newsletters, conferences or training curriculum into which they can incorporate your message long after your campaign has ended.

MEDIA - MIX



ONE APPROACH IS NOT ENOUGH.

Most people would probably agree that a diversified media strategy is better than relying on a single communication vehicle or technique. But beyond extending the reach of the message, mixing media can also have the effect of reinforcing the message. To achieve this result, it is necessary to use the same theme in tone, style, words, music and colors.

3RD PARTY COMMUNICATION

WHO SAYS IT, IS IMPORTANT.

It is not enough to communicate your message. Your audience must believe it to act upon it. Therefore, it is necessary to assess your credibility with your target audience. If it is low, you may need to use a third party to communicate your message.

Advertisers, aware of increasing consumer cynicism have turned to celebrities with high credibility. Another strategy is to get an endorsement from respected groups. A third, is to get a community group i.e., Urban League or Boy Scouts, to communicate your message for you.

ADVISORY COMMITTEE

ATTENDANCE IS NOT THE MOST IMPORTANT CRITERION.

An advisory committee can help you in many ways. It can provide technical assistance, resources, contacts, guidance and credibility to your efforts. Many advisory committees never meet and others have poor turnouts when they do. This does not mean that a committee is not interested or ineffective.

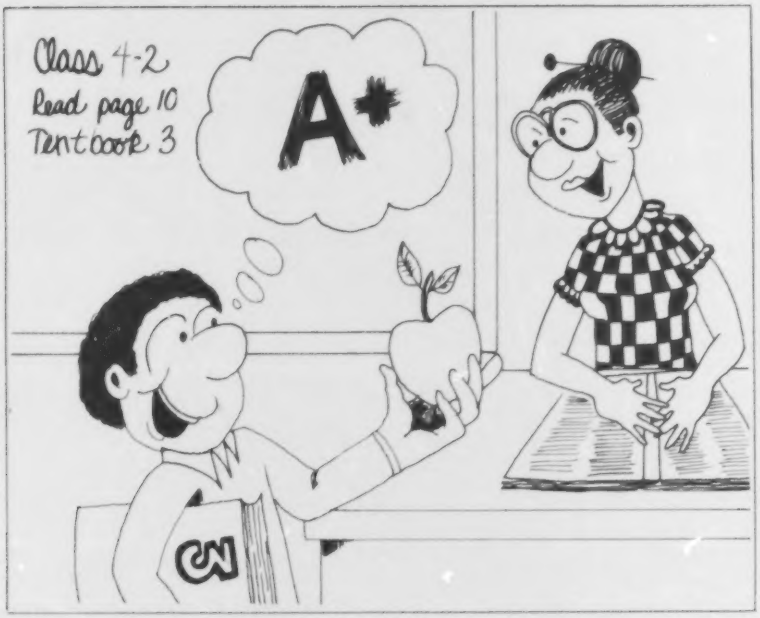
The work of most advisory committees is rarely done at meetings. But its members are available by telephone notice to perform a needed assignment. There are some cases in which advisory committees must meet. This may restrict the involvement of some valuable resource people who do not have time for meetings but would help you more than all the people who show up.

THE TASK FORCE

ATTENDANCE IS IMPORTANT.

A task force is a special team assembled to achieve a specific short range objective. No matter how talented the team, they must be present to contribute. The difference between an advisory committee and a task force is that an advisory committee tells you how to get something done and a task force gets it done.

ACCOUNTABILITY



NOTHING IS FREE.

A basic but simple fact of life is that nothing is free. On one level this means that if you want something you are going to have to pay for it. In some cases you can take a person to lunch, help review a proposal, make contacts with funding source, serve on their advisory committee or write a letter of endorsement or recommendation. On another level this means that your products, services and messages must be sound. The most valuable item any person has is their reputation. It cannot be purchased. It must be earned over years with a record of associating with reliable, good and successful ideas, products or services. You cannot expect community leaders, institutions or organizations to put their credibility on the line unless they can be assured that your message is accurate, informative and vital.

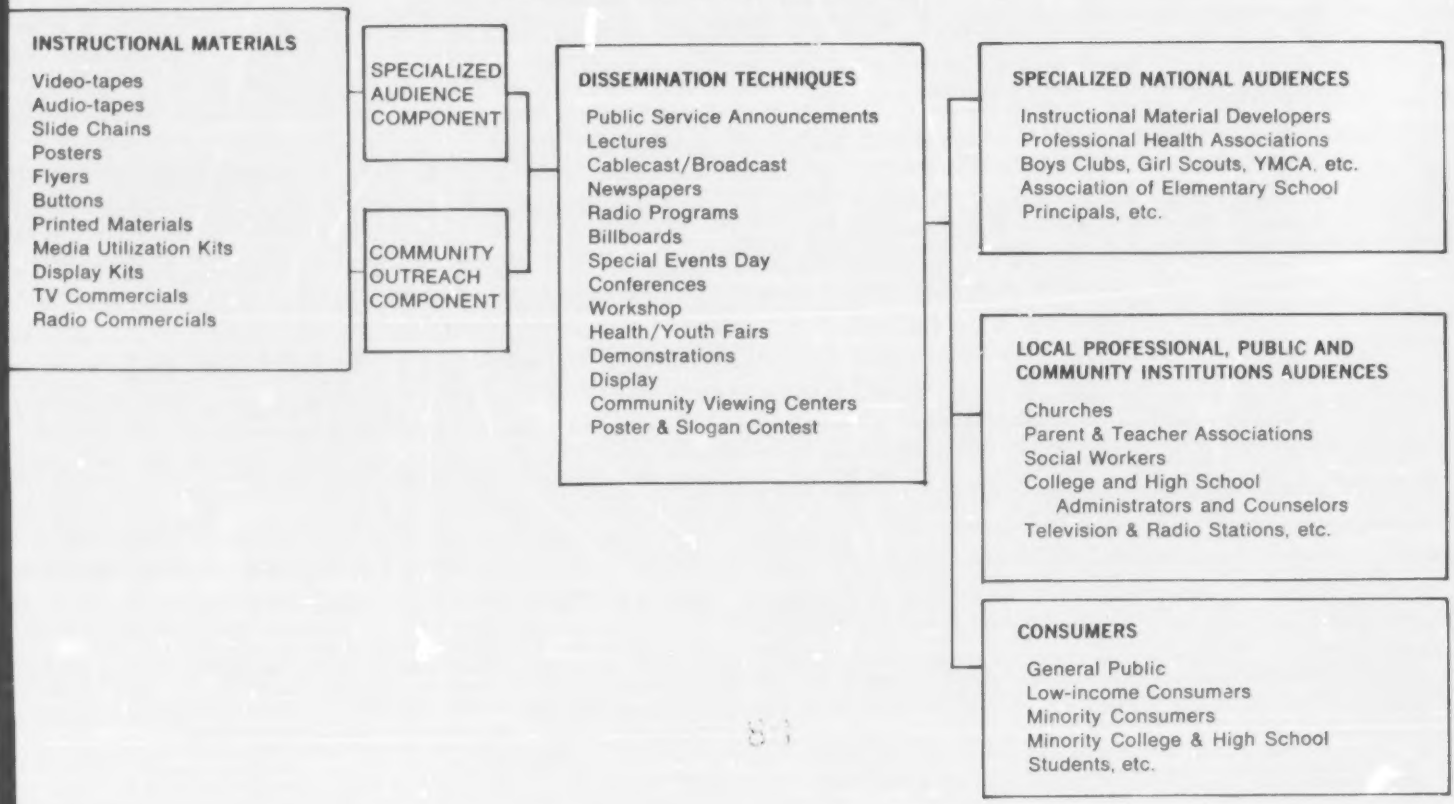
THANK - YOU

HOW YOU SAY IT IS IMPORTANT.

If you are in the business of community education, it is generally safe to assume that you don't have a lot of financial resources to assist you. Consequently, if you are going to get the job done you are going to need a lot of "free help." Don't underestimate the value of "thank-you." Most people, especially volunteers, like to feel they are appreciated. If you can find ways to say thank-you in a way which gives community recognition or peer status you may have found your most important resource. This may be a letter to someone's supervisor, a certificate of appreciation or other impressive tokens. Actions always speak louder than words.

CHART 5

COMMUNITY OUTREACH FLOW CHART



Section Seven
NEEDS ASSESSMENT

BY KARYN BAXTER

LOOK BEFORE YOU LEAP.

INTRODUCTION

The best way to find a solution is to begin with a clear definition of the problem. Few problems however, are as obvious as they may appear to be. Scientific investigations are often needed to help define and clarify problems that exist in complex settings. A carefully designed needs assessment is a way of identifying problems that exist in a community. It also aids in defining limits and resources as well as outlining basic strategies.

Properly done, needs assessment will often reveal the depth of a problem, its consequences and suggest possible solutions. Without it, one runs the risk of programming for its own sake rather than to solve a problem. A careful needs assessment insures that you will describe some of the critical elements in assessing community needs.

THE PROCESS

COOPERATION IS IMPORTANT.

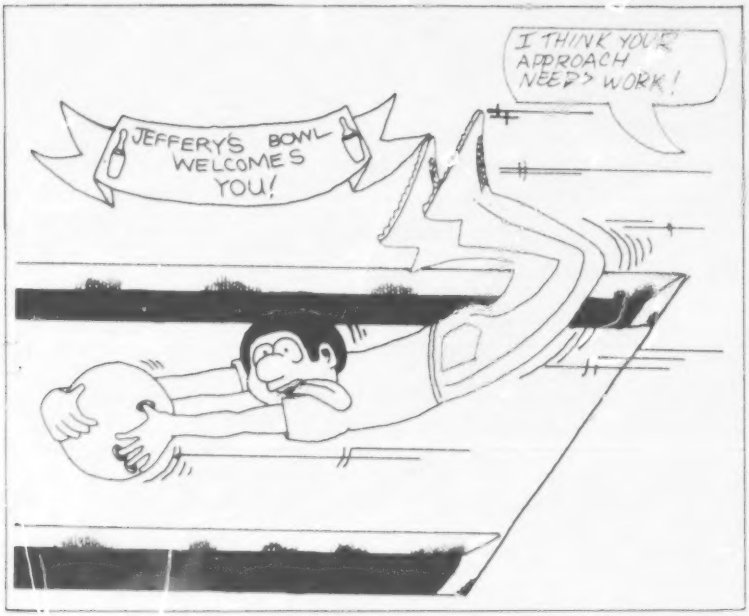
In the past, the bulk of needs assessment and program development was decided by professionals. Today however, communities prefer a more democratic approach. This approach allows community members and leaders to work jointly with program sponsors in developing community programs. Although total community participation is ideal, it is usually impossible. As a result, community leaders must represent their constituents. The group of leaders should be large enough to be representative of the community, but small enough to be effective.

LIMITS

KNOW YOUR CONSTRAINTS.

Given enormous resources, you could interview everyone in your target audience, find out exactly what their problems are and design your program accordingly. You probably would not have any resources left to implement a solution. Taking this into account, you should establish your limits before you begin your design. Limits are boundaries and are usually based on the amount of time, money and staff that is available. There may be other limitations regarding internal and external restraints. For example, if OMB (Office of Management and Budget) must approve a survey instrument, time restraint may make that technique unviable.

GUIDELINES



CERTAIN STEPS ARE IMPORTANT.

Guidelines are needed to give direction to the needs assessment process. Regardless of the method used to assess a community's needs however, the following steps should be adhered to:

1) *Set objective*—know who and why data is needed and how you plan to use it.
2) *Set specific objective*—know the type of information you are gathering.
3) *Select sampling method*—decide on a way of choosing target group.
4) *Determine collective method*—know how you are getting data.
5) *Anticipate data analysis*—determine the type of data you hope to derive from information; e.g., trends, averages.
6) *Design a budget*—know your limitations.

COMMUNITY PROFILE

DARLING, TOMORROW I WANT YOU TO CUT THE GRASS, PAINT THE GARAGE, PUT OUT THE GARBAGE, CLEAN THE BASEMENT, COOK DINNER, BLAH, BLAH, BLAH, ...

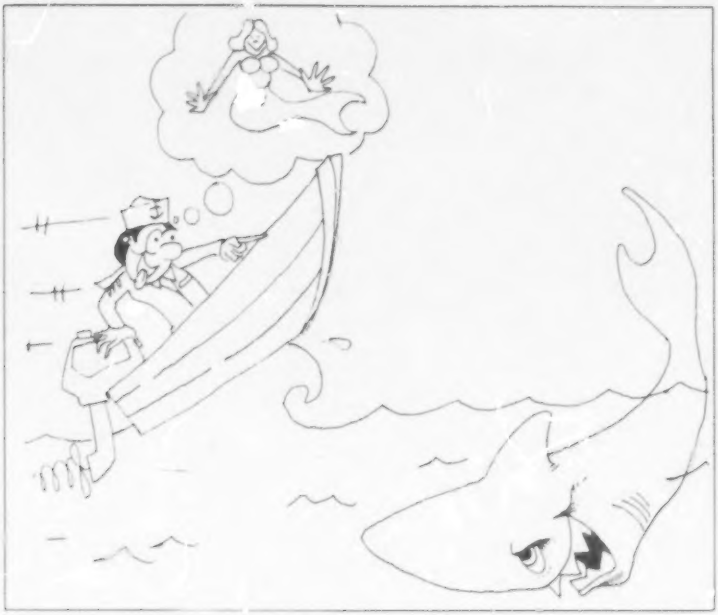
YOU CAN'T DO EVERYTHING.

After guidelines are constructed, a community profile can be developed. Profiles are necessary when basic data is needed about a community. The information collected depends on the area of interest. For example, if the emphasis is on identifying needs in a community or examining agencies, different sets of data are required.

The following are examples of data from which a community profile can be constructed:

- –population–i.e., age distribution, employment
- –economic–i.e., income range
- –education–i.e., number of facilities, level of enrolment
- –health and medical facilities
- –communication sources–i.e., newspaper, newsletter

PRIMARY ASSESSMENT



GO TO THE SOURCE.

One way of collecting information for a community profile is through primary assessment. It involves gathering information from the community or advisory consultants rather than through existing literature or data.

Primary assessment is preferred when:

- –data needed to answer a specific question cannot be obtained through available data or literature
- –data cannot be obtained economically by any other means
- –relationships about different community variables are of interest
- –current attitudes in a community are needed.

SURVEYS

THERE IS MORE THAN ONE WAY.

There are several survey methods that can be used in primary assessment. The methods can differ in structure, however, the information is obtainable directly from the community. Questionnaires, personal and telephone interviews are the more common types of survey methods. The specific survey chosen depends on the limits set. In addition to limits, the nature of the problem and size of the population are important.

SECONDARY ASSESSMENT

WHAT DO YOU ALREADY KNOW?

Secondary assessment is another method of collecting the information necessary to do a community profile. This information however, is not first-hand. It is taken from existing records and surveys. Generally, if the information needed to complete a community profile is available, and up-to-date it can save management a great deal of time, money and effort.

RESOURCES

KNOW WHERE TO LOOK.

In order to do secondary assessment you must know where to look for resources. A resource can be any person or record from which general or specific information is obtainable. Some well known community information resources are:

- Bureau of Statistics
- Public Health Service
- Historical Society
- Chamber of Commerce
- Telephone books
- Newspapers
- Local churches
- Persons who have been actively involved in a community
- Schools
- Minutes of community organizations and group meetings.

ANALYSIS

WHAT DOES THIS MEAN?

After a community profile is completed, the information gathered must be analyzed. Analysis of a community profile can reveal important relationships between social and behavior variables. This can be vital in understanding and defining community problems and needs. Once the problems are identified and ranked, community leaders and professionals can work together to design and propose solutions. Possible solutions should be based on data collected and from discussions with community leaders. The final report should always include a list of possible solutions as well as a summary of the problem.

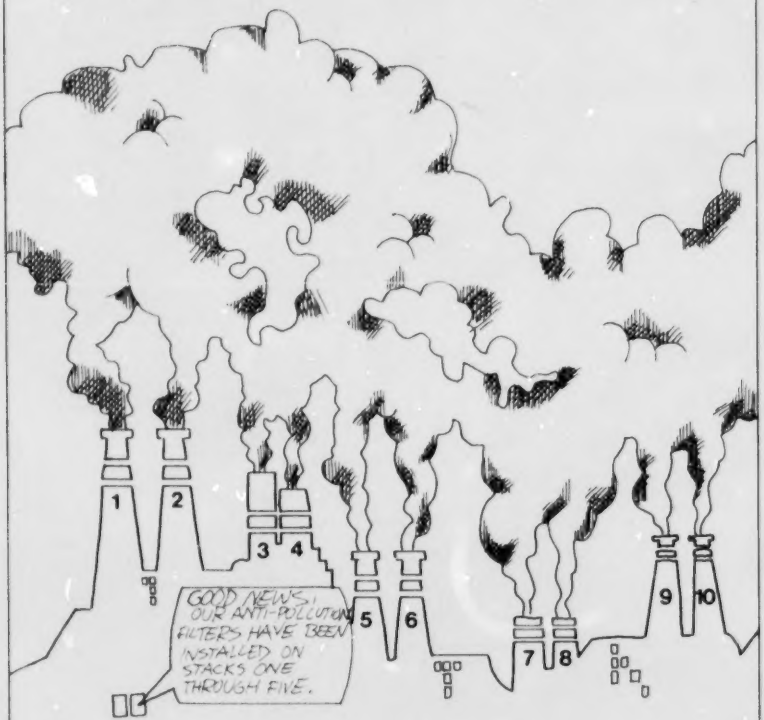
CONTROL

ROLES ARE IMPORTANT.

Shared responsibility and control are critical elements of a sound evaluation. The professional should enlist community leaders as advisors or consultants. While professionals can provide technical input into the needs assessment process, the community leader can provide direction, help organize community participation, collect or locate information, and even arrange meetings. When needs assessment is completed, the professional and community leader should jointly analyze and develop recommendations.

Section Eight
EVALUATION

BY JOHN CARDWELL, Ph.D.



BUT, CAN YOU PROVE YOU MADE A DIFFERENCE.

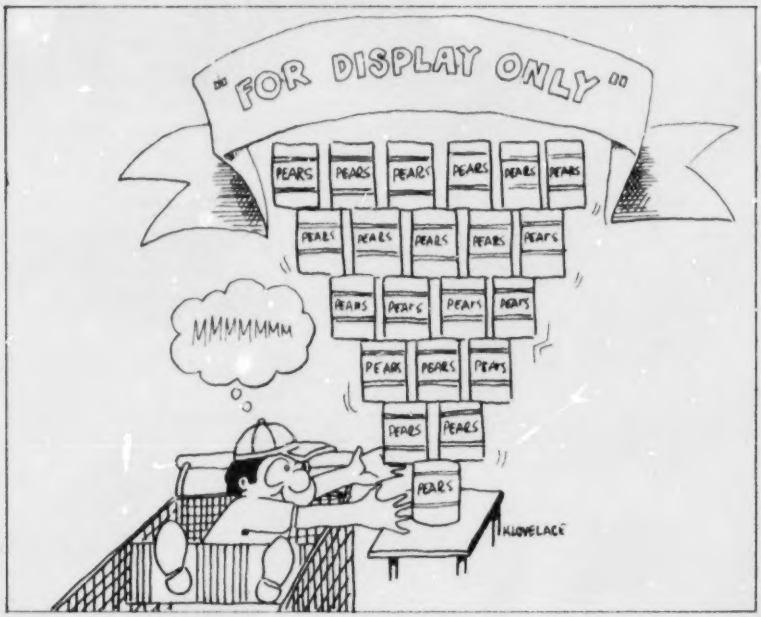
INTRODUCTION

If you can't measure it, how do you define progress? You can't. Program evaluation describes project results. Evaluation is a procedure for taking a careful look at how a project operates and what it produces. Program users, managers, directors and supporters use evaluation forms and instructions to help them decide what to do and to help document their accomplishments.

Program evaluation involves observing project activities, collecting statistics and other data, processing and analyzing them and producing reports. The evaluation's focus is people. Evaluation reports answer questions about what people can do to make a project succeed.

A project's bookkeeping system helps organize and report fiscal activities; evaluation organizes and reports program activities. Evaluation procedures use written agreements, research techniques, opinions and facts to help directors and managers make program decisions.

STRUCTURE



EACH STEP IS IMPORTANT.

Program evaluation involves a series of interrelated steps. Taking out a step makes the evaluation less useful. The six related steps to program evaluation are as follows:

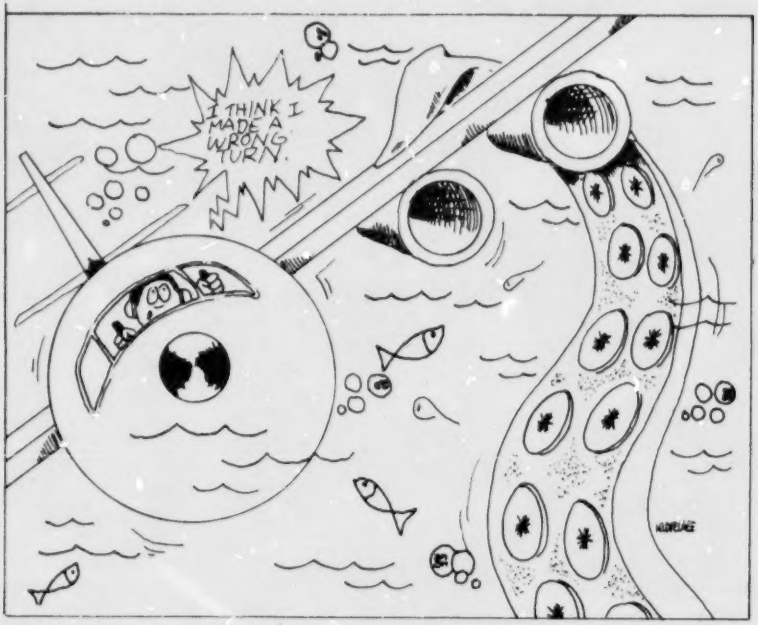
1. Orient project staff.
2. Clarify project goals.
3. Clarify project objectives.
4. Specify questions the evaluation must answer.
5. Plan a method for collecting and analyzing data.
6. Use evaluation results.

ORIENTATION

EVERYONE MUST KNOW THE PLAN.

The evaluation process is designed to help the project staff work more effectively and efficiently. A manager who does not properly interpret an evaluation's importance will face a hostile staff. Topics to cover in a staff orientation are: (a) How evaluation results will be used; (b) How evaluation procedures will be managed; and (c) How program participant's rights will be protected. Evaluation involves individuals giving and collecting data. Everyone must know how he or she will benefit from evaluation procedures and results.

GOALS



SET A GOAL BEFORE IT'S TOO LATE.

If you don't know what you want, how can you get it? Goals are targets—visionary statements of the project's purpose. A hoped-for ultimate outcome should be clearly stated so a project's participants can gauge their progress.

OBJECTIVES

NOTHING HAPPENS UNTIL YOU GIVE INSTRUCTIONS.

You might know what you want, but until others know, you are only wasting your time. Objectives tell the project manager and staff what to do from month-to-month to help channel their efforts toward project goals. Objectives are written in measurable terms. A goal, for example, might be: "to increase consumer awareness regarding health services." An objective might be: "to increase the attendance of consumers at health fairs by 15 percent between January 1979 and January 1980."

EVALUATION QUESTIONS

ASK CRITICAL QUESTIONS.

Written evaluation questions help focus a project's evaluation. Evaluation questions ask if there are enough project resources to do the job. Evaluation questions ask staff members what they are doing to achieve project objectives. Evaluation questions ask whether or not the project is achieving what it expects to and whether or not there are good or bad side effects. Questions are answered in priority order. The answers to evaluation questions help project managers do a more effective job.

EVALUATION DESIGN

IF ALL ELSE FAILS READ THE INSTRUCTIONS.

You need an evaluation design to help you know what data to collect, as well as when and how to collect it. Your plan should tell you how to: (1) conceptualize the evaluation, i.e., think it through; (2) plan evaluation procedures and schedule events; (3) select or design instruments to help you collect data; (4) collect data; (5) process data; (6) analyze data; (7) write reports; (8) produce reports; (9) deliver reports; and (10) administer evaluation procedures while protecting the rights of project participants.

DECISION MAKING

IF YOU CAN'T USE IT, YOU DON'T NEED IT.

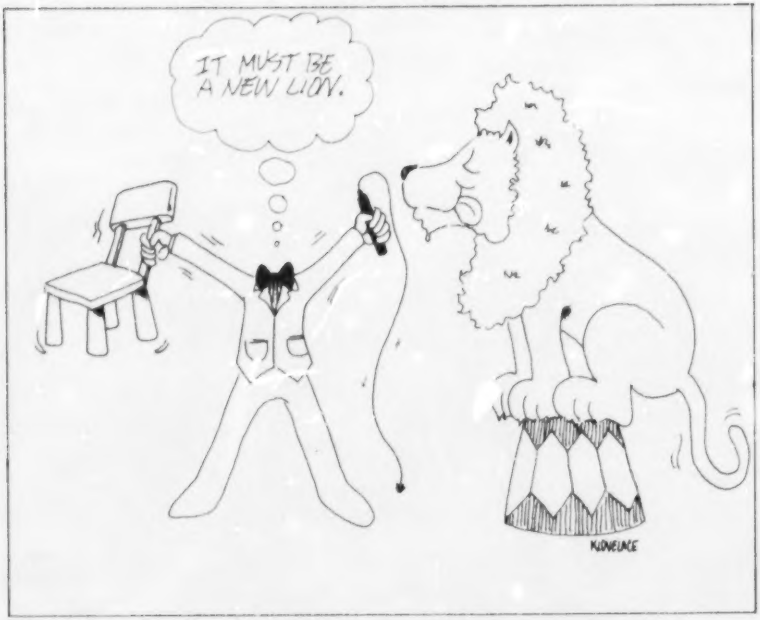
Collecting data for its own sake is wasteful. Collecting project statistics and data for exploratory and general reasons is a research enterprise. Project participants need evaluation information to help them make decisions about their project. Should it be continued as is, changed, or stopped? Be sure someone can use the evaluation information you collect.

DATA PROCESSING

YOU NEED DATA YOU CAN USE.

Too much information can be as bad as none at all. Data should be processed to provide the right amount of the right information when it is needed. A computer and statistics are useful tools for processing data.

DATA UTILIZATION



YOU MUST HAVE THE RIGHT INFORMATION AT THE RIGHT TIME.

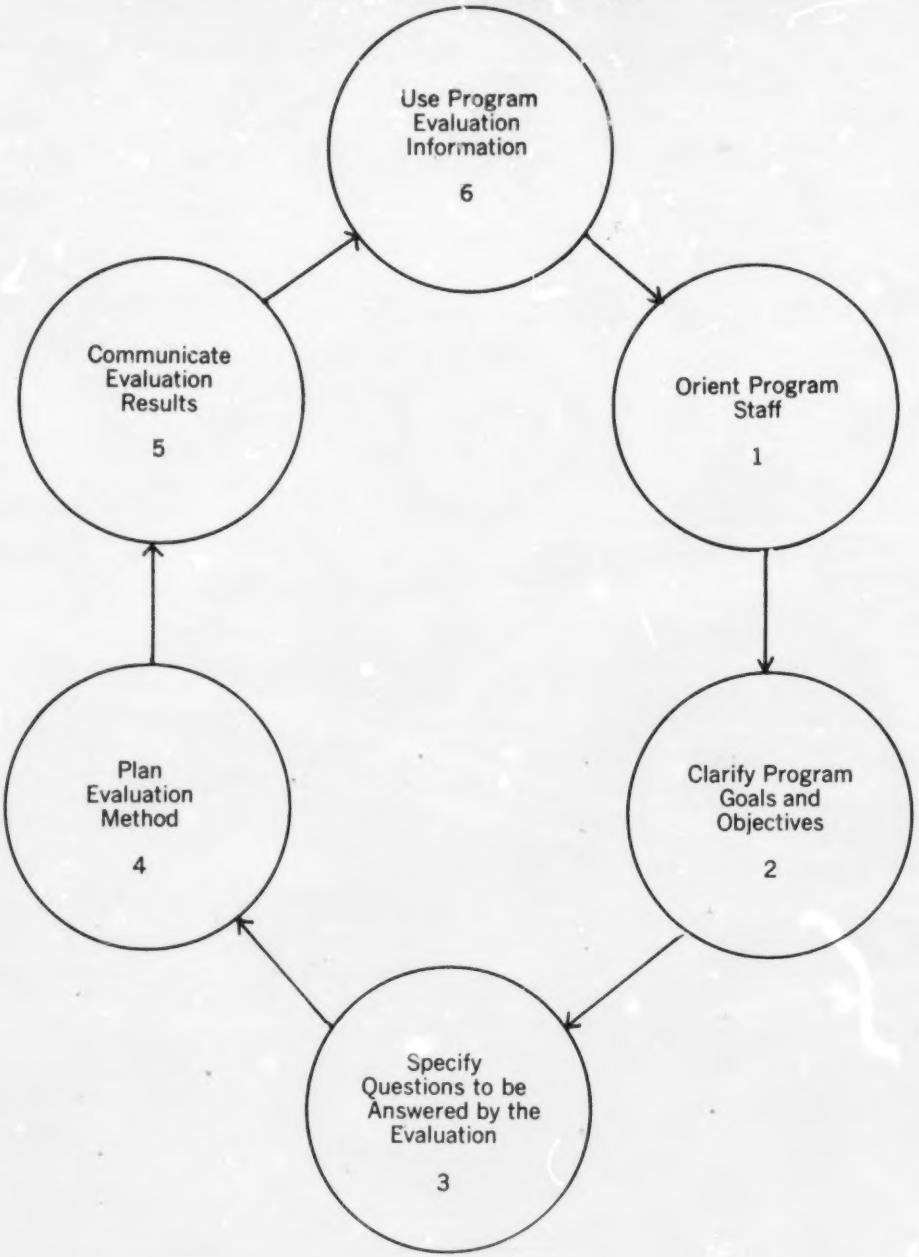
Evaluation information helps a manager plan a project's future. An evaluation's design and results are a project's blueprint. Others who have similar resources and needs can use evaluation reports to replicate successful programs. Check with users of evaluation information to determine if they are understanding the information? Is it the right information? Are they using it? If not, why not? Would other information be more useful?

REPORTING

ACCOUNTABILITY IS VITAL.

An important function of evaluation is to help you tell the funding source what you did with the money you were given. Omit needless words. Know your audience and report to the individuals in it, not to some other individual. Use charts and tables only to clarify, not to fill in space. Underscore the specific evaluation questions. Be clear about findings. Make concrete recommendations.

CHART 6
PROGRAM EVALUATION MODEL



A six step program evaluation model. As the figure shows, the six steps to program evaluation are timed so each builds on the preceding one.

CHART 7
FLOW DIAGRAM OF THE ROLE OF EVALUATION IN A PROGRAM

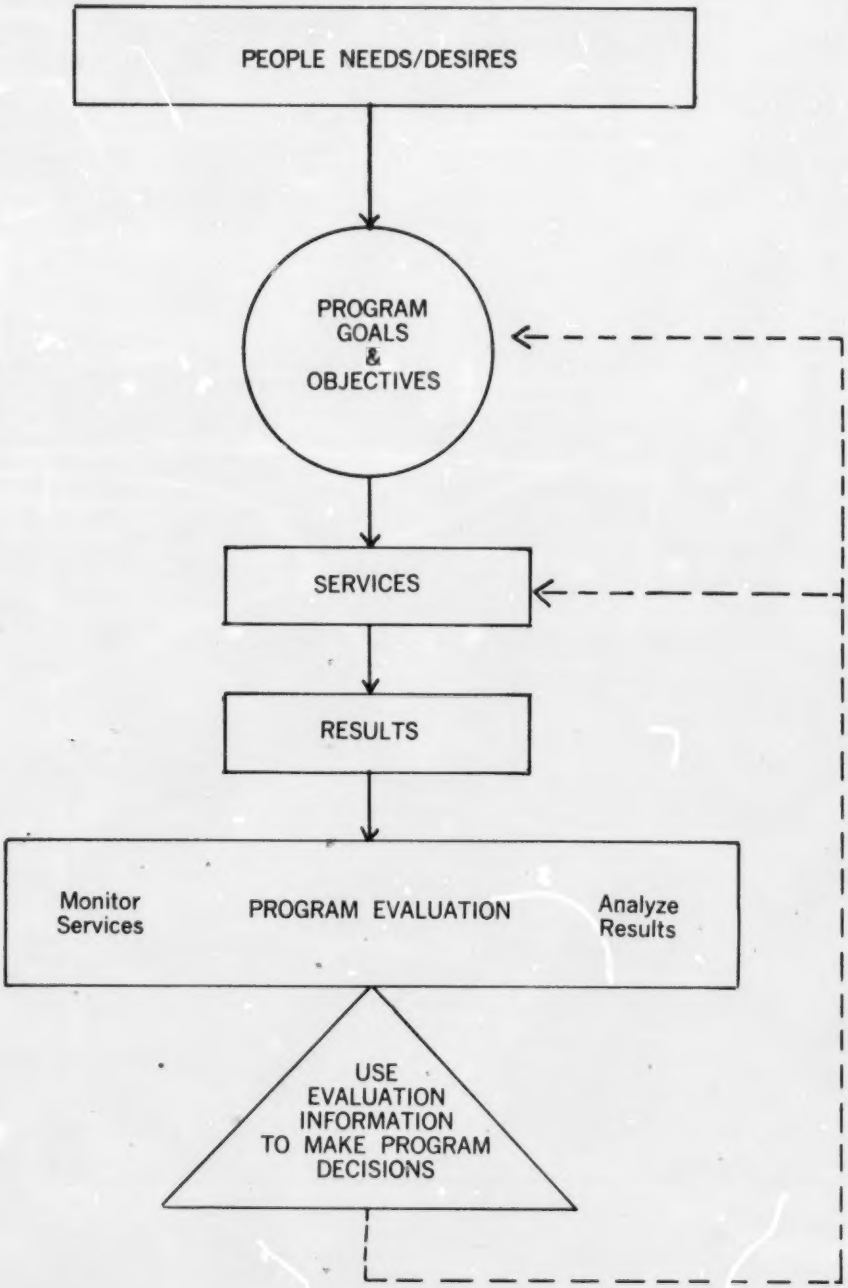
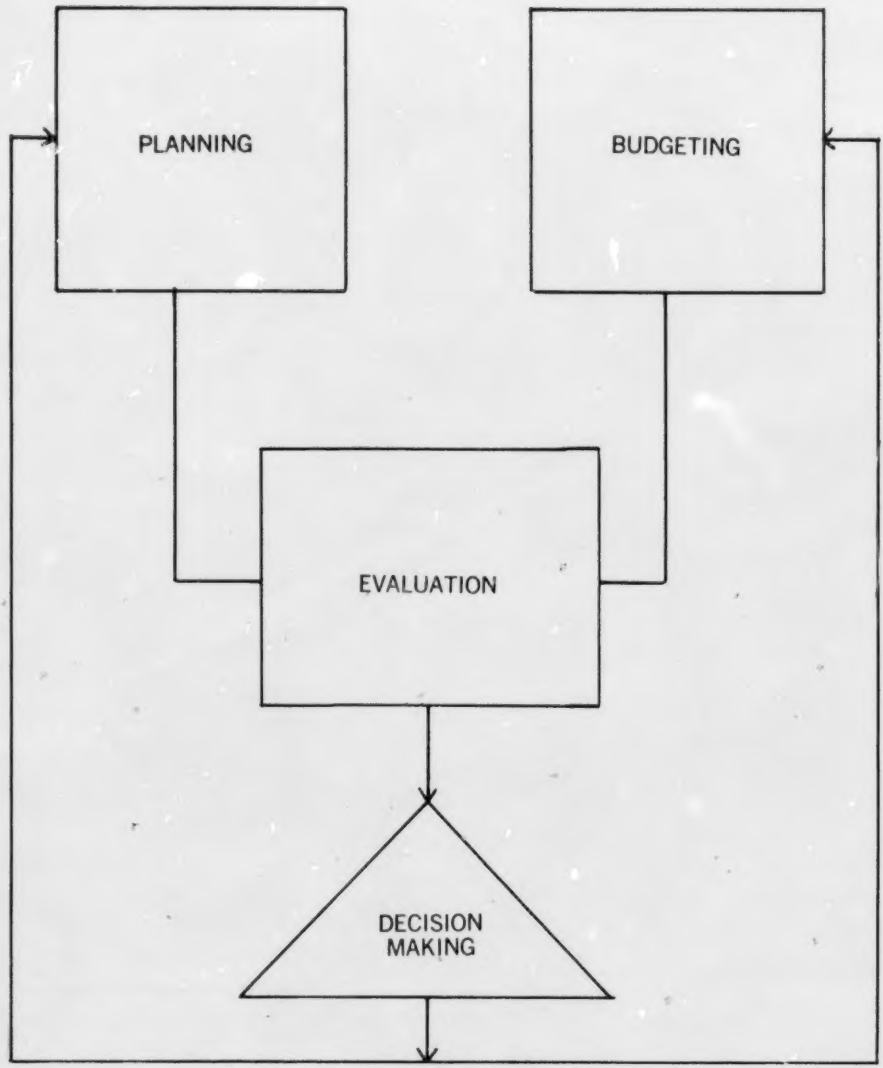


CHART 8

PLANNING, BUDGETING, EVALUATION



Section Nine
CREATIVE THINKING

BY KUJAATELE KWELI

NEVER TAKE ANYTHING FOR GRANTED.

INTRODUCTION

There is much to be said for computer logic (deductive reasoning) in solving problems. It enables the systematic processing and analysis of tremendous volumes of data over extraordinarily short periods of time. Yet computers have one major flaw. They cannot think creatively or innovatively. Consequently they cannot advance the state of their own knowledge. Man's ability to discover the unknown rests primarily in his ability to be creative and innovative. Einstein's theory of relativity; Copernicus' theory on the movement of the planets; and Newton's theory of gravity challenged accepted laws, facts or theories about the environment, and in doing so facilitated a leap in man's understanding of his relationship to his universe.

Fortunately, for ordinary problem-solvers, creative thinking is not limited to an elite group of scientists. In fact, to find a creative person to assist you in confronting everyday problem-solving, one need go no further than one's mirror. Within each of us lies a huge reservoir of creative energy from which most of us have only sipped lightly. The techniques for tapping this resource are surprisingly simple to understand, easy to master and fun to execute.

THE PROBLEM

QUESTION YOUR RESTRICTIONS.

The first step to creative problem-solving is to carefully scrutinize the problem to make sure that you are not reading restrictions into it which do not exist. Most people will find the solution to the following problem evasive even though the answer is completely logical:

PROBLEM #1: There are two common American coins which add up to 55¢, however, one is not a nickel. What are they?

There are two reasons which explain why the solution is difficult to find. First, the tendency to solve problems by habit or logic rather than truly examining the problem and second, the tendency to stop looking once we think we have found the solution.

Answer on page 126.

143

CAUTION

DON'T COMMIT TOO EARLY.

Another way to avoid the trap of attempting to solve problems by habit is to temporarily suspend one's judgment when analyzing each new problem. In spite of one's first impression, a problem may possess some unique element or subtle characteristic which places it in a completely different league. Nevertheless, the mind, like the computer wants to simplify, sort and categorize a problem so that it can get on with the search for the solution.

The danger of a *quick read* is that if the mind categorizes a problem incorrectly, it may wed the problem-solver to an approach which is ultimately futile. The following problem illustrates that point:

PROBLEM #2: What is the simple rule which governs the following sequence of numbers? (Hint: consider other than mathematical solutions.)

18 11 15 14 9 19 17 13 12 20

Answer on page 126.

PREJUDICE

DON'T CONDEMN TOO SOON.

Another trap which the creative problem-solver must be constantly on guard against is the tendency to automatically rule out approaches because they seem too impractical, too illogical, or too impossible to consider. This attitude results in one-dimensional thinking.

The following problem illustrates this point:

PROBLEM #3: There are seven coins in the pattern below. Moving only two coins, place them so there are two rows of coins each having five coins a piece.

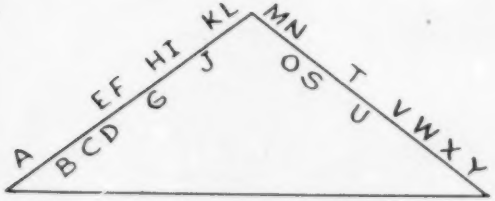
Answer on page 126.

SOLUTIONS

TRY SOMETHING DIFFERENT.

The key to solving many problems rests not in the aggressive search for possible solutions but in expanding one's perception of the problem. Many problems cease to exist when viewed from different perspectives. The following problem illustrates this point:

PROBLEM #4: Given the pattern governing these letters, does Z go outside or inside the triangle?



Answer on page 126.

OBSERVATION

NOTE THE UNIQUE.

One of Alfred Hitchcock's favorite cinematic techniques is to put evidence to a mystery in clear view and have the investigators constantly trip over it without ever stopping to discover its case-solving clue. How often are we as problem-solvers faced with the same situation? As an experiment, draw a picture of your wrist watch, mailbox and/or automobile dashboard without looking at them. Most of us will find that we have omitted fascinating, important or unusual details which we may never notice or long ago filed in our subconscience. This mental editing or processing of non-essential information while necessary for clearing the mind of clutter, can also have the effect of dismissing new, more exciting and more powerful ideas, strategies or information.

A useful exercise is to reserve a few minutes each day to totally observe the unique in those things we normally take for granted. The geometric pattern of a bridge, the sounds outside your home at midnight and the behavior patterns of your fellow commuters. In other words, take a moment to smell the flowers.

FAILURE

IT'S BETTER TO HAVE TRIED.

Fear of failure can be an enormous obstacle to creative thinking since it is impossible to extend one's horizons while staying on the same old and reliable, tried and tested, safe and sure road. Life does not always neatly wrap its puzzles into multiple choice formats which can be solved mechanically within a given time frame. The aggregate sum of man's total knowledge in almost any particular subject (except logic) shrinks in comparison to what he does not know. Consequently, growth requires accepting the possibility of failure. Given man's current state of knowledge, never taking any risks will almost certainly lead to failure.

CHALLENGE

THE MIND NEEDS EXERCISE.

The mind needs to be kept in shape to perform at its maximum potential. No matter how exciting, challenging or self-motivating your job is it will usually not satisfy one of the mind's most basic needs—to play.

A wise old sage once noted that "people do not get older—their toys just get more expensive." A stimulating game or hobby will invariably make the mind more alert, sharp and resourceful. Whether your game is chess, bridge, bid whisk, Monopoly or writing poetry, do it and do it regularly. If you don't have a game or hobby, get one.

BODY FITNESS

PLAY IS A PART OF WORK.

For the mind to function at its maximum potential the body must be physically fit. Although most people would probably agree with this statement, many would argue that with all the demands of work, domestic and community responsibilities, there just isn't enough time for physical exercise. Ironically, just the opposite is true. Physical exercise creates its own energy and makes it easier to work. It improves one's mental stamina, the ability to concentrate and productivity

Many corporations have instituted physical fitness programs for their employees or made facilities available for workouts. Others insist that their employees take vacations and require justification for excessive overtime. They have realized that exercise and rest are too important to be left to chance, and that all people have a point beyond which it is unproductive for them to continue working.

PERSPECTIVE

BROADEN YOUR SCOPE.

To be very good at any one thing requires competency in a variety of fields, since every specialized field has its own special language, symbols and codes which speed communication and limit perspective.

To develop a broader perspective requires thinking outside of one's normal frame of reference; reading books on non-work related subjects; working and solving problems in non-work related fields; discussing and arguing subjects you feel strong about with people outside your professional field or social circle; varying your entertainment options; and developing new friends and learning new games.

ENVIRONMENT

IDEAS NEED SPACE TO GROW.

There is no such thing as a standard physical creative environment. Some people have trouble thinking creatively in an office that is messy, while others can't think creatively in an office that is neat. Some people can't think creatively in an office that is noisy, and yet others can't think creatively in an office that is quiet. Some can't think creatively in an office at all. There are some people who think creatively in the early morning hours, some people who think creatively during regular working hours and some in the evening. There are still others who solve problems in their sleep. If you require creative thinking from yourself or your staff you must be flexible in establishing working conditions and hours. Creativity must be measured by the product, not the process. Unlike logic we don't even know how intuitive thinking works, or how we can restrict its space. Always carry a pad and pencil there is no telling where or when a creative idea will strike.

ANSWERS

Problem #1: Answer—A fifty cents piece and a nickel. The coin which is not a nickel is the fifty cents piece and the other coin is a nickel.

Problem #2: Answer—Alphabetical order.

Problem #3: Answer—Place two coins in the vertical row on top of the second coin from the top of the vertical row.

Problem #4: Answer—Outside. Straight letters outside rounded letters inside.

CONCLUSION

PRACTICE WHAT YOU PREACH.

CONCLUSION

We have attempted to do two things: (1) to illustrate and describe ten of the most important ideas in each of the Neighborhood Youth Consumer Education Project's (NYCEP) primary areas of activity, and (2) to supplement this material with charts and appendixes where we felt more detail was required for understanding. Although there is more to learn and more to share, we are committed to utilizing the new knowledge already generated by this contract by sharing it with the FDA network of 10 regional offices and the National Urban League network of 114 affiliates as well as with other community educators who have expressed an interest.

This handbook utilizes three of the most important findings of the NYCEP. First, the fact that highly-visual, easily understandable, instructional materials have proved to be as effective with professional groups as with groups of low-income and low-literacy audiences. Second, the fact that the combination of simple language and powerful images could be used effectively to communicate to a wide range of community and professional groups. Thirdly, the fact that humor proved to be an especially effective technique for attracting and holding the attention for all audiences, especially when the basic subject was boring (as in reading nutrition labels), unattractive (as in safe food handling), or sensitive (as in abuse of over-the-counter-drugs).

We believe that the purpose of any research and demonstration project is to share what you have learned, eliminate what failed and implement what you find has worked better. This book represents the beginning of that effort based on our experiences with NYCEP. We would appreciate your ideas, suggestions or comments.

APPENDIXES

APPENDIX A—EVALUATING COMMUNITY PROJECTS

by Dr. John Cardwell

Background

A project's internal evaluation is divided into two parts—impact, and instruments and materials. The effectiveness of a project can be assessed by comparing the project's plan vs. performance, nationally as well as locally. The methodology for evaluating instruments and materials is described graphically on the following page. (see chart A).

A pre-test and post-test design can be used to test the effectiveness of instructional materials on target audiences. The tests are comprised of a series of questions keyed to information contained in the brochures, posters, buttons, slide shows or other materials.

The questions are divided into three categories:

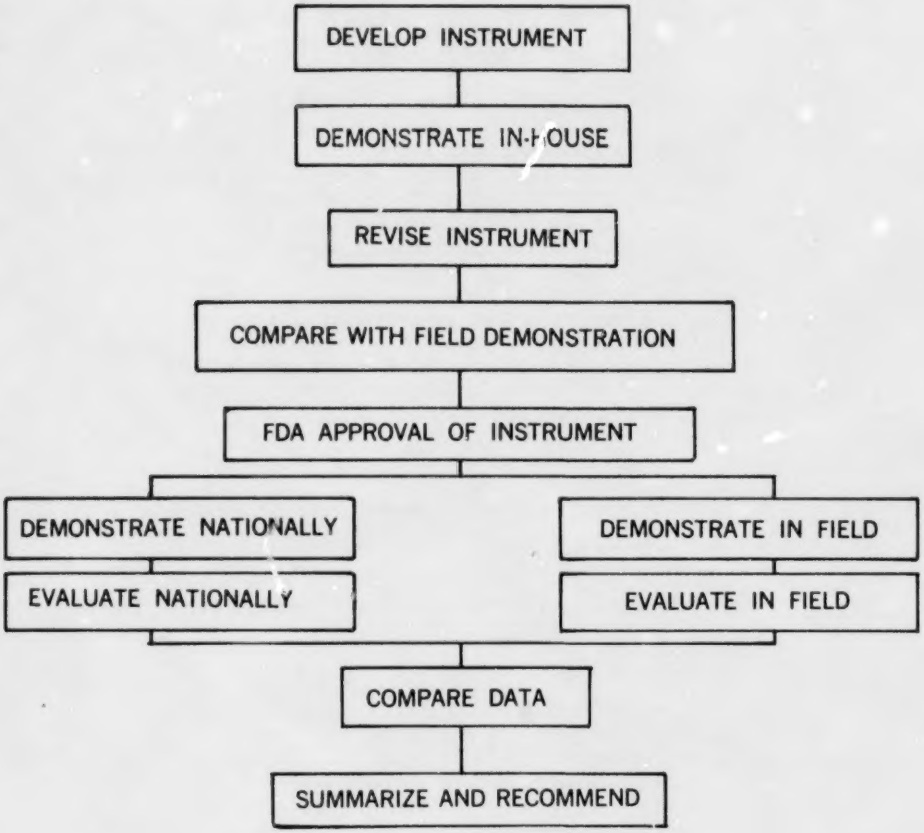
1. general information on the material being presented,
2. information on the proper handling and use of the item being considered,
3. information on the function and procedures of the FDA. (see exhibit I)

Specific Evaluation Plan

To assess and review a project's effect and its operation, use the following outline. The plan consists of a series of focus questions related to a project's aim. Also included are some preliminary statements about the methodology to be used in answering the focus questions. Specifics of an evaluation methodology can be established after the plan is reviewed by local staff and the project officer.

CHART A

INSTRUMENTS AND MATERIALS EVALUATION MODEL



Focus Question 1: Did the project provide minority youth and others with the training, employment and resources necessary to develop and disseminate health care information?

Approach

a) Determine the number of youths and other community residents recruited and their demographic characteristics.

b) Determine how many of these recruits were trained.

c) Assess the impact of the training from both the perspective of trainers and trainees. A questionnaire can be used.

d) Determine the number of trainees employed by the project and their specific job responsibilities.

e) Determine what resources were needed and actually allocated for carrying out the youth development and employment activities.

Focus Question 2: Did the project communicate health promotion information to low-income, minority individuals and motivate positive changes in their health care behaviors?

Approach

a) Solicit feedback from staff using an informal interview requesting group and individual feedback.

b) After presentations are made, visit sites to informally request feedback on the utility of the message and the ability of the community to put it to use.

c) Employ audience response cards:

1. Select a simple of community residents at each project site and determine the group's demographic profile, e.g., age, sex, education, occupation and household.
2. Ascertain the general health status and health habits of the community sample.
3. Four to six months after health care information is distributed, administer follow-up questionnaires to determine what behavioral changes occurred in the samples as a result of the project information.
4. Compare different approaches to communicating on the basis of effectiveness and motivational value.

Focus Question 3: Did the project influence significant others who develop and package health care information to use the demonstrated materials and techniques for communicating with low-income minority individuals?

Approach

a) Determine the functional relationship between significant others and the target population.

b) After significant others are sent samples of the project's materials and specifications regarding the communica-

tion approaches used, find out via a follow-up study how they used the project's ideas.

Focus Question: 4: Did the project implement its activities efficiently?

Approach

Assess efficiency based on:

a) The use of cost-effective methods in allocating staff resources.

b) Effective control of expenditures.

c) Staff supervision and support.

d) Maintenance of general accountability files.

Focus Question 5: What major administrative problems did project personnel encounter in carrying out the project?

Approach

a) Identify the source of problems (i.e., FDA, local community leaders).

b) Specify the problem which interfered with the project's aims or operations.

c) Describe solutions used to correct the problem.

No one evaluation plan works for all projects. Program evaluation is a process rather than a specific procedure. Evaluation, in addition to assessing the attainment of objectives and describing the program process, is a management tool. Its focus is people delivering services and people receiving them.

CONSUMER ACTION TEAM (CAT)

COSMETICS CAMPAIGN PRE-TEST

CAT Unit: _____ Date: _____

Group: _____

City: _____ State _____

Instructions: Circle the number to the right of your answer.

1. Which of the following is not a cosmetic: (Circle one)

Anti-perspirant	1
Eye-shadow	2
Cologne	3
Toothpaste	4
Deodorant	5
Hair dye	6

2. When does the Food and Drug Administration investigate cosmetics for adverse reactions: (Circle one)

Before they are put on the market	1
After they receive complaints from consumers	2
Only after someone becomes critically ill or dies	3
None of the above	4

3. Cosmetics are most frequently contaminated because: (Circle one)

Manufacturers use unsafe ingredients	1
Retailers store them improperly	2
Consumers handle them improperly	3
All of the above	4
None of the above	5

4. How many different cosmetics are used by the average person on a daily basis: (Circle one)

5	1
7	2
11	3
17	4
None of the above	5

5. When can the Food and Drug Administration remove a product from the market: (Circle one)

When it is found to be unsafe	1
When it is found to be contaminated	2
When it is found to be labeled incorrectly	3
All of the above	4
None of the above	5

6. Which of the following can suntan lotion do: (Circle one)

Cause the user to tan faster	1
Allow the user to stay in the sun all day safely	2
Make the user's skin softer	3
All of the above	4
None of the above	5

7. How can one detect that a cosmetic is contaminated: (Circle one)

Strong odor	1
Unusual color	2
Tiny bubbles	3
All of the above	4
None of the above	5

8. All cosmetic manufacturers are required to: (Circle one)

Register the location of where a cosmetic is manufactured	1
Submit a list of product ingredients to the Food and Drug Administration	2
Provide the Food and Drug Administration with records of all consumer complaints	3
All of the above	4
None of the above	5

9. Which of the following should you not do if a cosmetic causes a serious skin irritation or infection: (Circle one)

Stop using it	1
Throw it away immediately	2
See your doctor	3
Notify the local Food and Drug Administration	4

10. If your contact lens falls out during the day, you can place it back on your eyes safely after: (Circle one)

Moistening it with your mouth	1
Rinsing it with a special cleansing solution	2
Each of the above	3
None of the above	4

11. From which of the following sources have you received consumer information about cosmetics: (Circle as many as apply)

Radio	1
Television	2
Newspaper	3
Conferences	4
Health Fairs	5
Displays	6
Other (specify below)	
_____	7

Thank you for completing this survey!

CONSUMER ACTION TEAM (CAT)

COSMETICS CAMPAIGN POST-TEST

City: _____ State _____

Group: _____

CAT Unit: _____ Date: _____

Instructions: Circle the number to the right of your answer.

1. Which of the following is not a cosmetic: (Circle one)

Anti-perspirant	1
Eye-shadow	2
Cologne	3
Toothpaste	4
Deodorant	5
Hair dye	6

2. When does the Food and Drug Administration investigate cosmetics for adverse reactions: (Circle one)

Before they are put on the market	1
After they receive complaints from consumers	2
Only after someone becomes critically ill or dies	3
None of the above	4

3. Cosmetics are most frequently contaminated because: (Circle one)

Manufacturers use unsafe ingredients	1
Retailers store them improperly	2
Consumers handle them improperly	3
All of the above	4
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Television	2
Newspaper	3
Conferences	4
Health Fairs	5
Displays	6
Other (specify below)	
_____	7

12. Which of the following CAT cosmetic information materials were presented to you: (Circle as many as apply)

Poster	1
Slide Show	2
Lecture/presentation	3
Brochure	4
Button	5

13. Did you read the brochure: (Circle one)

Yes	1
No	2

14. Which of the following was most informative: (Circle one)

Slide show	1
Lecture/presentation	2
Brochure	3

Thank you for completing this survey!

APPENDIX B — ABOUT THE AUTHORS

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APPENDIX C — GLOSSARY OF TERMS

Brainstorming: The unrestrained offering of ideas or suggestions by all members of a conference to seek solutions to a problem.

Communication: The act of transmitting. A giving or exchanging of information by talk, gestures, writing, etc.

Contingent Planning: Planning for acts or events that may occur by chance, accident, or that are unpredictable.

Constraints: Things that hold back or confine.

Data: Things known or assumed, facts or figures from which conclusions can be inferred, information.

Data Processing: The recording and handling of information by means of mechanical or electronic equipment.

Environment: All the conditions, circumstances, and influences surrounding and directing the development of an organism or group of organisms.

Evaluation design: A description of how and why a program is to be evaluated.

Execution: A carrying out, doing, producing.

Feedback: Information obtained from evaluation or other types of investigations.

Interpersonal: Relationships between persons that include social and emotional factors.

Management by Objectives: (MBO) an administrative technique which emphasizes that program objectives must be stated in operational terms before the program can be managed effectively. Use of MBO requires specification of program goals, rationale, strategy, and periodic evaluation of goals.

Management Information System: (MIS) composed of procedures, equipment, information, and people who process and deliver program data for making management decisions about program operations.

Needs Assessment: A study to determine the needs of a target population, the existing services being used to meet those needs, and the additional services needed.

Operational Terms: Concepts or terms of factual statements which are defined in terms of identifiable and repeatable activities.

Pert: Performance, Evaluation and Review Technique, which specifies how various parts of a project interrelate, especially what parts must be completed before other parts of the project can be started. The technique utilizes charts to specify project parts and staff estimates of time needed to complete specific tasks.

Program: An ongoing operation that provides goods or services to people. In a strictly technical sense, a program is distinguished from a *project* in that a project is a subpart of a program and usually exists for a shorter period of time. For example, an income maintenance program may include a special job training project for welfare mothers.

Program Goal: The overall aim of a program, stated in general terms, e.g., the objective of an employment program may be to recruit and place individuals in jobs.

Program Planning: The general process of deciding on the direction of a program by carefully considering all relevant factors: program objectives, priorities, current and future program resources, as well as general environmental influences on the program, e.g., the economy or politics.

Research and Development: An activity involving the gradual development and/or refinement of a program based on research or evaluation findings.

Resources: Something that lies ready for use or that can be drawn upon for aid or to take care of a need. A means of accomplishing something; measure or action that can be resorted to, as in an emergency.

Summative Evaluation: The final evaluation of a program which is used in documenting what a program accomplished.

Symbols: Stimulus that stand for something else.

Target: The group of people or community which a program or project is aimed.

Treatment: Act, manner, method, etc. of dealing with a person, thing, subject, or literature.

Tunnel Vision: A narrow outlook; the focus of attention on a particular problem without proper regard for possible consequences or alternative approaches.

Verbal: Exchange of words as symbols.

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